

MUSICAL AMERICA

VOL. XXXVII. No. 24. NEW YORK

EDITED BY

John C. Freund

APRIL 7, 1923

\$3.00 a Year
15 Cents a Copy

NEW OPERA PLANS INCLUDE SUMMER SERIES AT GIANTS' BASEBALL GROUND

Maurice Frank Announces Project for Open-Air Performances One Night a Week, with Seats for 30,000 and Admission to Cost One Dollar — Early Forecasts for Next Winter Season Promise Rich Variety

A SEASON of grand opera in the summer at the Polo Grounds, New York, is announced by Maurice Frank, who managed the "Aida" performance at the Kingsbridge Armory in the Armistice Day celebrations in November last. Charles A. Stoneham, president of the Giants (New York Baseball Club), and Judge Francis X. McQuade, also representing the baseball interests, have concluded negotiations with Mr. Frank for the production of opera on Wednesday night of each week throughout the season, beginning on June 20. The owners of the grounds have definitely decided, with Mr. Frank, that the admission charge to any of the performances will not be higher than \$1.

The first opera has not yet been selected, but it will probably be "Aida." Each opera, Mr. Frank says, will be produced with an orchestra of more than 100 musicians and a chorus of at least eighty voices. There will be more than one conductor, he says, but he is not yet in a position to announce their names. It is also too early yet to make public the names of all the principals, but Carmela Ponselle is to be one of them. Mr. Frank affirms that American artists will have first chance with the company.

It is proposed to make the new venture a permanent organization, to be incorporated under the name of "The Maurice Frank Grand Opera Company," with a capital of \$50,000. Mr. Frank will be managing director and one of the incorporators will be Simon H. Rasch, attorney. The plans provide for tours of the company through several states after the season at the Polo Grounds.

A contract has been signed by Mr. Stoneham and Judge McQuade placing Mr. Frank in exclusive charge of all the details of production at the Polo Grounds. Harrison G. Wiseman and Hugo Taussig, architects, will design the stage backgrounds, and the plans indicate that these will include many novel and original effects in the way of operatic settings and lighting.

A stage will be constructed near the second base and facing the grand stand. Under this arrangement, the right and left bleachers will be cut off, but the promoters expect that there will be seating accommodation for 30,000 persons.

"In America today," says Mr. Frank, "there are scores of fine artists who measure up in every way to the requirements of the best traditions of grand opera, and I believe I will secure many of these artists. I hope they will get into touch with me, and I can assure them that there will be no red tape in securing a hearing."

"This venture has been made possible



CHARLES HACKETT

American Tenor, Who Has Just Achieved New Operatic Successes in Spain. He Will Return to the United States in the Autumn for an Extensive Concert Tour. (See page 11)

through the kindness and courtesy of Mr. Stoneham, president of the Giants. We believe that the public want the best in music, and we propose to try to give it to them. Band concerts are all right; but the desire of the people is for some fuller expression in music. Symphony concerts are good, no doubt; but we believe that the public wants opera at popular prices, and especially in summer, and we consider that with the influx of hundreds of thousands of persons into New York from all parts of the country at that time of the year, who have little opportunity in their own home towns of listening to opera, our proposal will meet this demand. The

owners of the Polo Grounds were inspired in their decision to use these grounds for grand opera by a desire to give the people an attractive form of entertainment under the best conditions. It will be possible to give New York the opportunity of hearing, at nominal prices, opera sung by fine artists because there will be no overhead expenses."

"Opera in baseball parks is not entirely new in New York," Mr. Stoneham says, "but when it was first tried out in this city it was done in a feeble sort of way. We are going at it in a serious manner, and will tackle it from

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'MESSIAH' GIVEN FOR 124TH TIME AT LINDSBORG'S FAMED FESTIVAL

Handel Masterpiece Again the Climax of Kansas Town's Musical Classic — Visiting and Local Artists Appear in Events — Record Number of Entrants for Contests — Choral Performances Attended by Great Crowds

[By Telegraph to Musical America]

LINDSBORG, KAN., April 2.—The famous Lindsborg Festival was opened with a recital by Frances Alda, soprano of the Metropolitan Opera Company, who sang before a capacity audience on the afternoon of March 25. The audience manifested its pleasure warmly after the artist's performance, recalling her many times. Lester Hodges was a capable accompanist.

The Lindsborg Festival Chorus gave its 122d performance of "The Messiah," the great musical event of the Festival, on the same evening before a very large audience. The chorus gave one of the best performances it has ever put to its credit. A very satisfactory quartet of soloists included: Hazel Silver Rickel, soprano; Winifred De Witt, contralto; Byron Hudson, tenor, and Edgar Fowlston, bass.

The Midwest Piano Contest, one of the features of Festival week, was held on Monday afternoon. Prizes and scholarships were awarded to first and second place winners in trials for piano, voice, violin, organ and glee club.

A joint recital by Mrs. Rickel and Mr. Fowlston was given on the evening of March 26. Both singers were recalled a number of times. The accompanists were George Reichs and Arthur Byler.

The events of Tuesday included a morning recital by pupils of Ellen Strom, and another by students of Bethany Fine Arts department in the afternoon. A concert by the Bethany Band, Hjalmar Wetterstrom, conductor, with Miss De Witt and Mr. Fowlston as soloists, was given in the evening.

An interesting faculty recital on Wednesday afternoon included a number by Oscar Thorsen, pianist, and Arthur Uhe, violinist. The "Kreutzer" Sonata of Beethoven was the outstanding number of the program. Hagbard Brase, organist, who was announced to appear in the program, was regrettably unable to do so, owing to the organ being temporarily out of repair.

The Bethany Symphony, led by Mr. Wetterstrom gave an excellent program on Wednesday evening. Mr. Hudson and Benjamin Tilberg, member of the Bethany Fine Arts faculty, were the soloists. Both were warmly applauded, the latter for his singing of an aria from "Barber of Seville."

A fine recital of chamber music was given on Thursday afternoon. A trio made up of Arthur Uhe, violin; Mr. Wetterstrom, cello, and Mr. Reichs, piano, played Brahms' Trio, Op. 8. Nelle Bryant Reichs, soprano, sang two groups of

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MUSICIANS' UNION PROPOSES PARLEY BEFORE STRIKING

Paul A. Vaccarelli Invites
New York Theater Man-
agers to a Conference Be-
fore Acting on Recent Over-
whelming Vote of Musicians
Favoring Walkout Unless
Wage Scale Is Raised

PAUL A. VACCARELLI, business agent of the Musical Mutual Protective Union, outlawed some time ago by the American Federation of Musicians, has written to A. L. Erlanger, president of the International Theater Owners' Association, and to the vaudeville and burlesque managers, requesting a conference on the subject of the proposed new wage scale. The Union is demanding an increase of from \$12 to \$25 a week to bring the scale up to the Chicago rate of \$76. Mr. Erlanger and Nicholas M. Schenck, the latter representing the vaudeville and burlesque managers, have answered that they are willing to meet the Union representatives. Mr. Vaccarelli threatened that if, in the meantime, any theaters should discriminate against members of his union a strike would be called immediately.

Hold Brief Strike

A strike of brief duration occurred in three New York theaters last Monday, when all the members of the orchestra of the Capitol Theater and a number of those at the Criterion and the Playhouse left their places in the pit, in accordance with instructions of the Musical Mutual

Protective Union, it is said. The reason given by the players for the walk-out was ascribed to indignation at the discharge of some musicians, on the ground that they had failed to pay dues to Local 802, the New York unit of the American Federation of Musicians. They returned to work on Tuesday, and in several instances the musicians originally discharged were also taken back by the managements.

Members of the Musical Mutual Protective Union held a meeting at midnight which lasted until nearly dawn on Wednesday of last week. At this meeting, attended by 3363 theater musicians, Mr. Vaccarelli was empowered to act for the union, carry on negotiations with the managers and call a strike if he considered such a move advisable. He was engaged to represent the union for one year as business manager, with an option on his services for three years longer. The question of remuneration was not discussed at the meeting, but it is said to be the highest salary paid to any business agent in New York. He immediately tendered his resignation as head of the District Council of the International Laborers' Union.

The vote in favor of the strike was almost unanimous: 3328 of the total approving it, twenty-nine opposing, and five ballots were blank and one void. Final action on this vote was postponed until the conference with the managers shall have been held.

The Musical Mutual Protective Union is also contending for recognition as the local representative of the American Federation of Musicians, from which it was expelled some time ago. Thereafter Local 802 was formed, affiliated with the Federation. Many musicians joined the new organization while continuing their membership in the outlawed union and converts were won on both sides. Since the recent controversy with the managers the Federation has refused to countenance a strike on the part of its members, claiming that their contracts with the managers had not yet expired. The Federation has further stated that it expects to be able to fill the places of any musicians who respond to a call for a strike by the Protective Union.

addition to French and English songs, and the aria "Suicidio" from "Gioconda." Harry B. Jepson, organist of Yale University in a concert at the Cleveland Museum of Art on March 28, presented several of his own compositions.

The string quartet of the Cleveland Institute in a concert at the Institute on March 30, presented Mozart's Quartet in C and the Quartet in F Minor by Beethoven. The members of the quartet are André de Ribaupierre, first violin; Ruth H. William, second violin; W. Quincy Porter, viola, and Aaron Bodenhorn, cello.

Guy Gatey-Carreras to Be Associate Manager of Universal Bureau, Inc.



Guy Gatey-Carreras

Guy Gatey-Carreras, who for many years has been actively identified with the musical life of both Europe and South America, has joined the Universal Concert Bureau, Inc., with which he will be associated in the future. In Europe, Mr. Gatey has acted in the capacity of manager to such artists as Busoni and Saint-Saëns, and in 1912 he managed the tour of the Berlin Philharmonic and a chorus of 180 singers under the baton of Georg Schumann, with five soloists, through the leading cities of Italy, presenting Bach's "St. Matthew Passion" and Brahms' Requiem. It was also largely through his efforts that concert activities in Italy took on a new lease of life, when, beginning in 1910, he promoted the tours of such artists as Godowsky, Rosenthal, Carreras, Cortot, Kreisler, Enesco, Gabrilowitsch, Schnabel, Flesch, Manen and others, and a number of famous orchestras. In addition to activities in European countries, Mr. Gatey is well known in South America, where he has been for the last four years.

The Whispering Gallery

TOTI DAL MONTE, a soprano who has acquired considerable reputation at La Scala in Milan, is one of the first singers engaged by Dame Melba for the opera company she is now assembling for a tour of Australia, according to a cable message received in New York by E. J. Tait, of the Australian firm of J. C. Williamson.

Willem Van Hoogstraten, newly appointed conductor of the New York Philharmonic, is to sail on April 14 for a visit to Europe. He is to make only a brief stay abroad, as he proposes to return about the middle of June to prepare for the Stadium summer concerts, which are to begin early in July.

The Philharmonic will begin rehearsals for the winter season under Mr. Hoogstraten's leadership about the second week in October.

Frederic Lamond, pianist, who left New York this week for London, is to give three recitals in New York next season—on Nov. 2, Jan. 3, and March 13. THE FLANEUR.

PLAN HUGE PAGEANT IN SEATTLE STADIUM

Ruffo and Co-Artists Present
Program—Florence Mac-
beth and Levitzki Heard

By David Scheetz Craig

SEATTLE, WASH., March 31.—"Americamus," a patriotic and historical pageant, will be given in Seattle this summer, in place of "The Wayfarer," which is not to be produced this year. The spectacular event will include a series of tableaux, accompanied by solo and choral music. It will be produced with a cast of 10,000 persons in the University of Washington stadium, under the auspices of the Associated Students of the University. Edmond S. Meany of the University faculty and Montgomery Lynch, musical director, have collaborated in the writing of the work, which depicts the history of America from the Revolutionary days to the present.

Titta Ruffo, baritone of the Metropolitan Opera, assisted by Yvonne D'Arle, soprano, and Max Merson, pianist, was heard in recital under the local management of Frank P. Hood, at the Arena on March 23. The artists won an ovation from the audience.

A joint recital by Florence Macbeth, coloratura soprano, and Mischa Levitzki, pianist, was given at the Metropolitan Theater on March 19. George Roberts was accompanist for Miss Macbeth. The audience was enthusiastic.

Choirmaster of Trinity Church Left Es- tate of \$162,100

The estate of Dr. Victor Baier, for many years choirmaster of Trinity Church, N. Y., who died Aug. 11, 1921, was appraised last week at \$162,100 gross and \$148,617 net. A bequest of \$20,000 to Columbia University to establish a fellowship in church music was included in the will.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC. REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MUSICAL AMERICA, published weekly at New York, N. Y., for April 1, 1923. State of New York, County of New York.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John C. Freund, who, having been duly sworn according to law, deposes and says that he is the Editor of the MUSICAL AMERICA and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, THE MUSICAL AMERICA CO., 501 Fifth Ave., New York, N. Y.

Editor, John C. Freund, 501 Fifth Ave., New York, N. Y.

Managing Editor, Alfred Human, 501 Fifth Ave., New York, N. Y.

Business Manager, Milton Weil, 501 Fifth Ave., New York, N. Y.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) THE MUSICAL AMERICA CO., 501 Fifth Ave., New York, N. Y.; John C. Freund, 501 Fifth Ave., New York, N. Y.; Milton Weil, 501 Fifth Ave., New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: John C. Freund, 501 Fifth Ave., New York, N. Y.; Milton Weil, 501 Fifth Ave., New York, N. Y.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

John C. Freund, Editor.
Sworn to and subscribed before me this 29th day of March, 1923.
(SEAL) Margaret Saldini.
(My commission expires March 30, 1924.)
Notary Public, New York County, No. 8.
New York County Register No. 4113.

Mrs. Hughes Honored on Anniversary by the Cleveland Arts Association

By Grace Goulder Izant

CLEVELAND, April 2.—The soloist in an anniversary program given by the Cleveland Orchestra on March 29 was Sergei Rachmaninoff, who played his own Concerto in C Minor in a fashion to gain the complete admiration of his hearers. An important event of the evening was the presentation to Adella Prentiss Hughes, orchestra manager, of a silver loving cup in recognition of the twenty-fifth anniversary of her career as manager. The audience was probably the largest ever gathered in Masonic Hall, and Mrs. Hughes received an ovation. Nikolai Sokoloff's program included two other numbers: Brahms' Third Symphony and Debussy's "Clouds" and "Festivals."

The presentation speech to Mrs. Hughes was made by Andrew Squire, veteran attorney of the city, who represented the Musical Arts Association, the organization which supports the orchestra. Countless floral pieces were carried to the stage and presented to Mrs. Hughes.

After her graduation from Vassar College in 1890, Mrs. Hughes studied music in Berlin, becoming an accompanist. In a quarter of a century, she has brought to the Cleveland concert stage every variety of musical production. She had always the ideal in mind of founding a symphony for Cleveland, and her vision

was at last transformed into actuality. She is said to be the only woman manager of an orchestra in the country.

The Cleveland Orchestra gave one of its most enjoyable popular concerts on March 25. Charles Balas of Cleveland, pianist, was the soloist in Weber's Concert Piece in F Minor. Nahoum Dinger of the orchestra was the cello soloist in Tchaikovsky's "Variations on a Rococo Theme." An interesting novelty was a "Celtic Rhapsody" by the British composer, Cyril Jenkins. Liszt's "Les Préludes," Gluck's "Dance of the Happy Spirits" and the Prelude to "Tristan und Isolde" were the other numbers.

German Opera Répertoire Announced

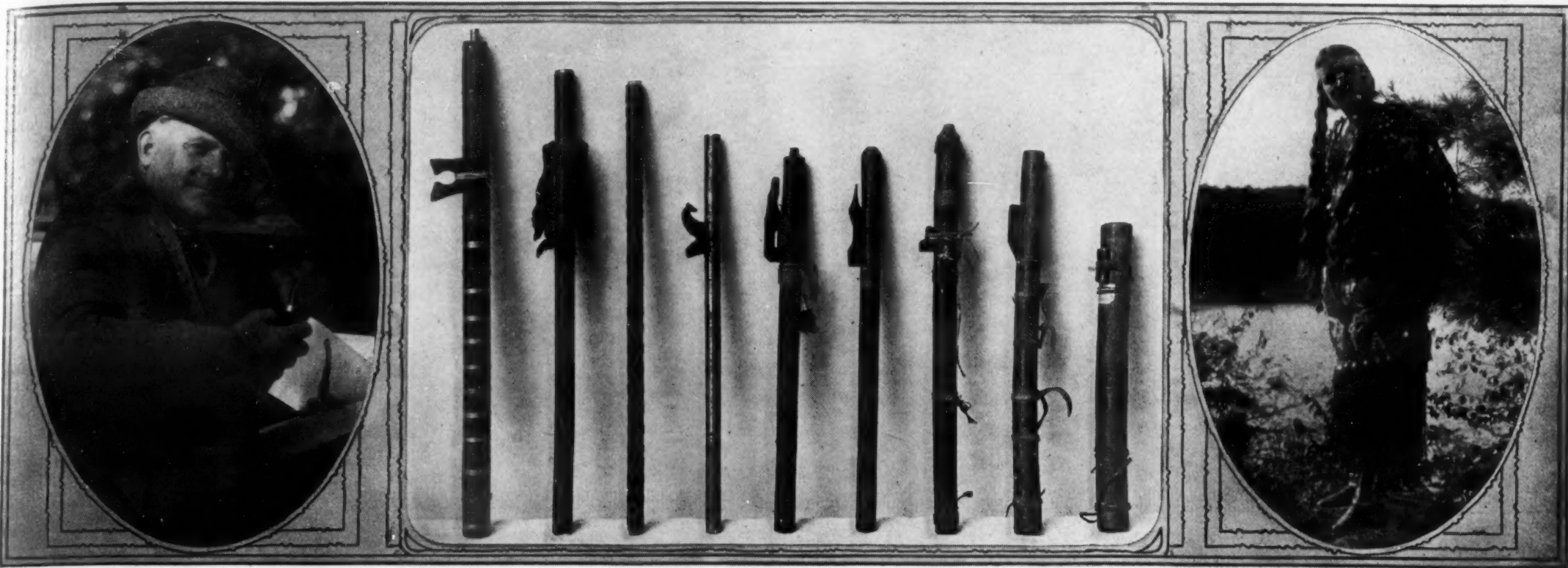
Announcement has just been made of the four-day appearance in Cleveland of the Wagnerian Opera Festival Company. The following works will be given: "Meistersinger," May 3; "Tristan und Isolde," May 4; "Tannhäuser," May 5, evening; "Hänsel und Gretel," May 5, afternoon; "Der Fliegende Holländer," May 6, afternoon, and "Lohengrin," May 6, evening. Frederic Gonda is to be local manager. The performances will be given at the Metropolitan Theater.

Maria Jeritza, soprano of the Metropolitan Opera, in her first appearance here, at the Public Hall on March 25, easily won her hearers. William Wolski, violinist, was assisting artist. Works by Brahms, Schumann and Strauss and the "Lute Song" from "The Dead City" by Korngold were sung by Mme. Jeritza, in



WHAT some people call frills or fads, like music and drawing, are really of fundamental importance. We should teach every child to draw, model, sing or play a musical instrument and read music.—Dr. Charles W. Eliot, President Emeritus of Harvard University.

Lieurance Traces American Indian Music to Oriental Origins



At Left: Thurlow Lieurance, American Composer and Specialist in Music of the Red Man. At Right: Edna Wooley Lieurance (Whom the Indians Call "Mah Nee") in Indian Costume in Which She Interprets Her Husband's Songs. In Center: Indian Flutes from Mr. Lieurance's Collection. 1, An Omaha Indian Flute Made of Cedar, Reinforced with Hammered Silver Bands—About Twenty Inches Long; 2, A Four-Toned Flute Made by a Ute Indian Out of a Piece of Metal Gas Pipe—Very Satisfying Tone Produced by Blowing on the Edge of the Rim; 3, A Chinese Flute of Same Model Made for Centuries by the Chinese, the Tone Sounds Like a Bee Buzzing; 4, A Six-Toned Shoshone Flute Made From a Nickel-Steel Gun Barrel—Has a Scale as Even as a Modern Flageolet; 5, A Cheyenne Indian Cedar Flute, Having Five-Toned Scale Similar to an Old Chinese Scale. This Flute Belonged to John Turkey Legs, Celebrated Cheyenne Indian Flute Player; 6, Kiowa Flute Made of Pine—Six-Toned Scale; 7, Winnebago Flute Said to Be 200 Years Old—Presented to Mr. Lieurance by Angel De Cora, Indian Painter. Six-Toned Scale; 8, Taos Indian Flute, Made by Deer-of-the-Yellow-Willow; 9, A Flute Made of Cotton Wood—Plays Only in the Low Register and Has No Tones Above B in the Bass—Six-Toned Scale.

By HAZEL GERTRUDE KINSELLA

DID the oldest American music come from China? With the rapid Americanization of newly arrived foreign elements, through the public schools, night schools, and colleges, and our own subsequent assimilation of many foreign characteristics and idiosyncrasies in all departments of American activity, including music, it is particularly fitting that there should be those among American musicians who are willing to devote their efforts toward the preservation of a music that is all American. Among such devotees, Thurlow Lieurance, for nearly a decade has been prominent in recording, sponsoring, translating, and "developing" the music of the American Indian. In the course of these busy years, Mr. Lieurance, as has frequently been recorded in *MUSICAL AMERICA*, has made many and often prolonged visits to the dwelling places of nearly twoscore different tribes in the United States alone.

Several weeks ago Mr. Lieurance, accompanied by his talented and beautiful wife, Edna Wooley Lieurance, known as "Mah Nee" to the Indians, again "took the trail"; and he has only recently returned from this pilgrimage of exploration. Some of the drives made necessary by the character of his investigations were more than 120 miles in extent and took him to altitudes of 10,000 feet in the northern Rockies.

For many months Mr. Lieurance has been finding more and more convincing proofs, in primitive tribal ritual and music, of either an Oriental origin or relationship. Some of the Lieurance songs, utilizing American Indian tribal melodies as thematic material, were recently sent to England. A noted English critic examined them and wrote of them: "Many modern composers are utilizing the whole-tone scale to extreme, for the purpose of portraying effects, from incidents from the Latin Quarter in Paris to an Assyrian desert dance. Now along comes Lieurance, employing the whole-tone scale in American Indian characterization. Where is this going to stop?" To this query Mr. Lieurance made answer while discussing his recent Western expedition with the writer:

"I know that we have more right to employ the whole-tone scale in American Indian characterization than in any other musical undertaking. We have more physical proof of the authenticity of such use and tradition than with any other people. Some people think that because Debussy used the whole-tone scale, it is new! No, this scale is one of the oldest types. Many scientists have thought, for some time, that they found the same 'figures' musical metaphors, or arch of tonalities in the ultra-modern music, as in the earliest folk-music. It is now a certain fact that these musical idioms may be traced back to the oldest Russian folk-songs and back through the Chinese to the earliest known forms of primitive music.

"The long-suspected relationships be-

the water (Bering Strait) in the Great North."

That these wanderers brought with them their primitive musical instruments has been proved by Mr. Lieurance, who is making a detailed official report of his recent pilgrimage for deposit with the Smithsonian Institution at Washington.

Same Scale as the Chinese

"The scale from the Chinese," he said, "is absolutely the five-tone scale of the Cheyenne flute. The Chinese scale in music is the pentatonic, and the individual tones have been named thus by the Chinese themselves: Emperor, prime minister, subject people, state affairs and picture of the universe. While in Chinatown, San Francisco, recently I bought two very old Chinese flutes and one Japanese flute. The Chinese flutes employed the whole-tone scale, while the Japanese flute (modern in construction) was made to comply with our more usual regular diatonic scale. Of the twenty-five most typical examples of primitive American Indian flute-making in my extensive and inclusive collection of flutes, more than one-half employ the whole-tone scale. Many skilled musicians and ethnologists who have examined them will verify this statement.

"I am also finding daily," continued Mr. Lieurance, "that the tribal rituals and customs of our most primitive Indians correspond very closely—in fact, dovetail exactly—with those just now being brought to light by scientific delvers in the background of Oriental life, whether in China, Assyria or India. For instance, the medicine-bag of our tribes, an exquisite example of which I acquired

on my recent trip, suggests most forcibly the primitive Orient. The medicine-bag of which I speak is a rare specimen given me from his own collection by a very interesting old Indian chieftain. We also find many Oriental beads and charm-trinkets in the old medicine-bags of the Crow Indians."

Asked "What is a medicine-bag?" Mr. Lieurance explained, "A medicine-bag is symbolical and represents the spiritual call of the trinkets of a lifetime. These trinkets carry with them a sentimental, rather than an intrinsic value, and may include a pebble picked up while on some important journey and treasured as a 'lucky piece,' beads from a friend's robe, bits of horn and other trifles. These will probably be wrapped, over and over, in many silk handkerchiefs or pieces of much-prized cloth, then finally sewed up or bound in calfskin or other leather. When hung on the end of a pole placed outside the tepee, they are supposed to have power to keep away evil spirits.

"Among the older members of the tribe it was an honored custom to go to the graves of departed dear ones, taking along their medicine-bags. Here chants and exhortations would be sung and directed to the Great Spirit, while the bag was laid upon the grave. The chants and exhortations are repeated continuously and fervently as each wrapping is removed, and finally as each article, precious because of association, is laid out, the Indian mourner derives a sense of comfort from the feeling that he thus brings back and makes real to him again the spirit of the departed friend.

Flute the Only Instrument

"I have just completed a report of musical findings of an ethnological character in regard to Indian flutes," said Mr. Lieurance, and, with his permission, a valuable chart-analysis of typical examples of American Indian flutes which is included in Mr. Lieurance's official report, is given herewith. This offers an interesting opportunity for comparison of the foundations of the tribal music of different groups of Indians.

"The flute," he continued, "is the only musical instrument of the first American. An Indian takes a piece of red cedar, hollows it out, glues the two halves together with pitch-pine and wraps the whole tight with sinew or cord. All Indian flutes are blown in the end like a flageolet. The scales vary. Some have from four to six intervals and produce semi-tones by cross-fingering. Flutes are made by the Indians to imitate the songs of different birds, and even the cry of the night owl; also to play melodies with. Love songs are played mostly on flutes, although the Hopi Indians have a regular flute ceremony in which they use a four-toned flute.

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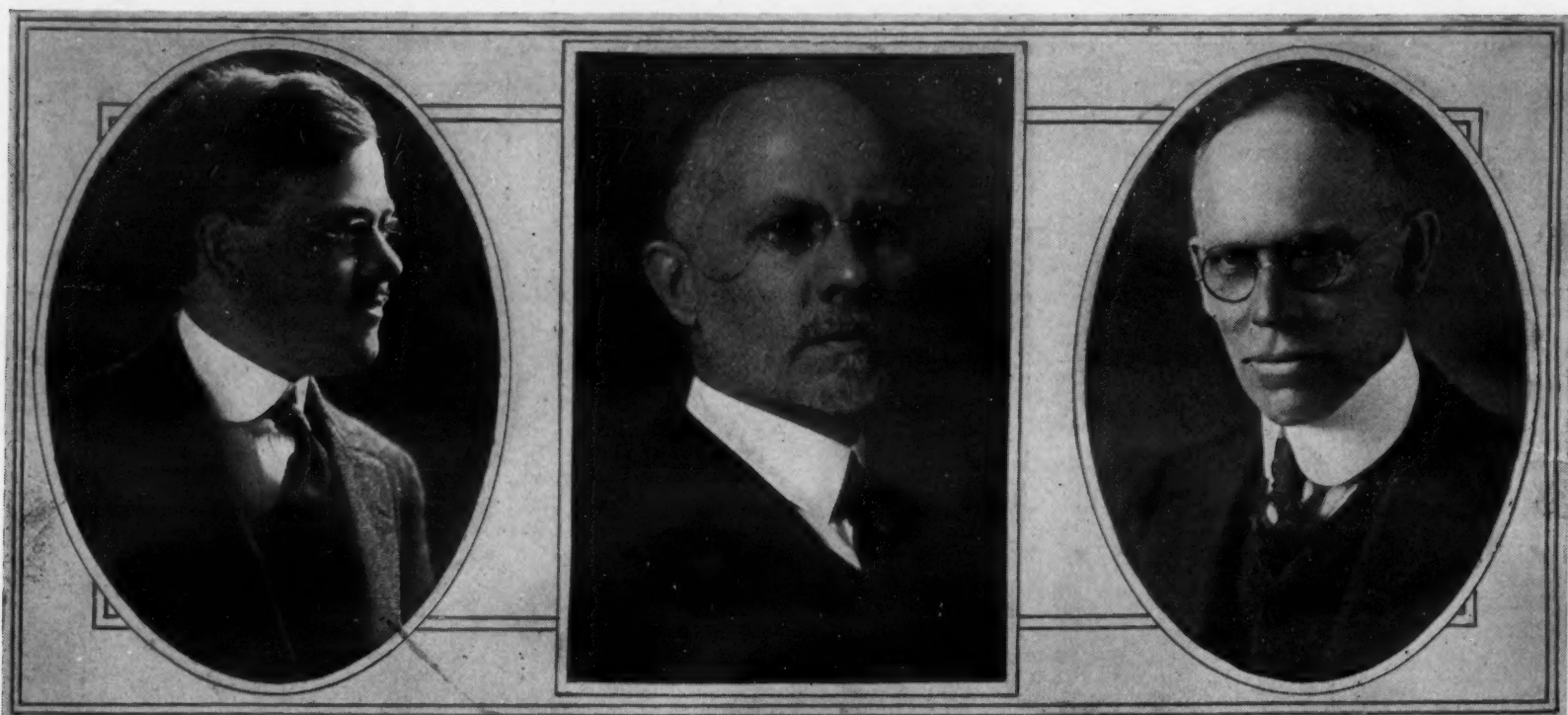
American Indian Flute Scales

THE following analysis of the scales (ascending) of the flutes of American Indian tribes was made by Thurlow Lieurance from the flutes in his collection—all instruments presented to him by the Indians themselves, whom he visited to record their tribal melodies and rituals:

Cheyenne—F-sharp, G-sharp, A, B, D, E, E-sharp, F-sharp.
Omaha (alto)—F, G, A, B-flat, C, D, E-natural, F or F-sharp, G sharp, A-sharp, B, C-sharp, D, E-sharp, or F-sharp; according to the flute-maker.
Omaha (small flute)—A, B, C-sharp, D, E, F-sharp, G, A.
Winnebago—A-flat, B-flat, C, D-flat, E-flat, F, G-natural, A-flat.
Kiowa whole-tone flute—G-sharp, A-sharp, B-sharp, D-natural, E, F-sharp.
Shoshone—A, B, C-sharp, D-sharp, F-natural, A.
Chinese whole-toned flute—A, B, C-sharp, D-sharp, E, F-sharp, G-sharp, A-sharp.
Sioux whole-toned flute—F-sharp, G-sharp, A-sharp, B-sharp, D-natural, E-natural, F-sharp.
Ute four-toned flute—C, G, B-flat, D.

Hand-carved figures, often of animals, are added, many times being bound to the flute with thongs of sinew or skin, with the wish that they will bring the player "good medicine." The feathers attached to Cheyenne flute (No. 5 in the illustration) are a further symbol of good luck, and are believed to ward off evil spirits.

Crowds Attend Lindsborg's Historic Festival



Prominent in Lindsborg's Festival (From Left to Right): Arthur E. Uhe, Head Violin Department, Bethany College, Department of Fine Arts; Hagbard Brase, Conductor Bethany Oratorio Society; Dr. E. F. Pihlblad, President Bethany College and Oratorio Society

[Continued from page 1]

songs, displaying marked vocal ability. Miss De Witt and Mr. Hudson gave a joint recital on the same evening. They were heard in an interesting program, though Mr. Hudson, suffering from a cold, was not quite at his best. The accompanists were Oscar Thorsen and Oscar Lofgren.

A reading of Charles Rann Kennedy's play, "The Terrible Meek," was given by Annie Theo Swenson of the faculty of the Bethany Fine Arts on Friday

afternoon. Every available seat was filled for the "Messiah" performance on Good Friday night. Many stood throughout the program.

The contests in various departments were held throughout Saturday. There were more than seventy-five entrants, a larger number than in any previous contest.

Braslau Receives Ovation

A most enthusiastic audience welcomed Sophie Braslau, contralto, in her recital on the afternoon of Easter Sun-

day. She received unbounded applause after every number. Miss Braslau substituted for Sigrid Onegin, who was obliged to cancel the engagement, owing to illness.

The crowds which attended the "Messiah" concert on the same evening could not be accommodated, the house being sold out early in the day. The soloists seemed inspired, and the chorus sang as it has rarely done. The program marked the 124th performance of Handel's masterpiece and its third at the present Festival. MELICENT THORSTENBERG.

and Miss Fitzu, however, will sing with the San Carlo forces during the New York engagement.

Russian Company's Plans

S. Hurok will send the Russian Opera Company on tour, or rather will keep it on tour as it is booked practically through the summer months into next season. The organization may give two weeks of opera at the Manhattan Opera House, but this is not yet definitely decided. Mr. Hurok is adding several singers to the roster.

"I am not attempting to make a star company," said Mr. Hurok. "My idea is to strengthen the ensemble and feature it rather than individuals. Besides the regular Russian repertoire, we shall add a number of standard works such as "Tosca," "Bohème" and "Mignon" and a few others, sung in Russian, to meet the popular demand.

To Give Two Mozart Operas

William Wade Hinshaw will send out both Mozart's "The Impresario" and "Così Fan Tutte" again, but will discontinue the organization giving "Cox and Box." The personnel of the first two companies will be about the same. In the fall of 1924 Mr. Hinshaw will send on the road companies singing Nicolai's "Merry Wives of Windsor," and Mozart's "Il Seraglio" and "The Marriage of Figaro." Mr. Hinshaw stated that there was no present prospect of a Gilbert and Sullivan season. "The relative difference between the cost of production and the price of tickets is too small," said Mr. Hinshaw. "If someone will build me a theater I will pay him 6 per cent on his money and agree to give opera-comique throughout the season, but theaters cost too much to rent and orchestras and stage hands are too excessive in their demands."

San Francisco is to have a season of opera in the early fall under the management of Frank Healy. Mr. Healy, as already announced in MUSICAL AMERICA, plans to engage Martinelli, Mardones, De Luca, Ponselle and D'Alvarez as the principals and to utilize a local chorus.

Whiteman's Manager Protests Against London Restrictions.

Hugh C. Ernst, manager of the interests of Paul Whiteman, the bandmaster, has telegraphed to Washington protesting against the action of the Musicians' Union in London in refusing to permit Whiteman's Orchestra, now in London, from playing for the Prince of Wales or anywhere else outside the London Hippodrome. The protest is addressed to President Harding, Secretary of State Hughes, Senators Wadsworth and Copeland, Sir Auckland Geddes, British Ambassador, and to Joseph Weber, president of the American Federation of Musicians.

Freidrich Schorr to be With Supreme Concert Management

Freidrich Schorr, the German baritone who has made a decided impression through his singing with the Wagner Opera Festival, has signed a three years' contract with the Supreme Concert Management for recital tours in this country, Canada and South America. He will open in New York next fall and may also be heard here in opera.

Wagnerian Opera Festival Acclaimed at Boston Opening

[By Telegraph to Musical America] BOSTON, April 3.—The Wagnerian Opera Festival Company began its two weeks' engagement at the Boston Opera House last night with a fine performance of "Die Meistersinger." A capacity audience signified its approval by enthusiastic applause. Broadcasting of the performance was interrupted for fifteen minutes while the Naval Radio Station at Charleston was picking up an S O S call from the British steamer City of Victoria, which was reported to be on fire. W. J. PARKER.

Gogorza to Sail for Europe

Emilio de Gogorza, baritone, will sail for Europe on the Olympic on April 7. Mr. de Gogorza will visit France, Spain, Italy and England, returning to America in June.

Two Philharmonic Players Resign

Two well-known musicians of the New York Philharmonic will be absent from their places in that orchestra next season. August Mesnard, first bassoon, and Gustave Langenus, solo clarinet, have resigned.

Plan Permanent Company for Summer Opera at New York Baseball Grounds

[Continued from page 1]

the standpoint of a public service. We expect a generous response from the music lovers of this city and the thousands of visitors who come here."

Mr. Frank predicts that the grand opera performances will do more than any other form of entertainment to popularize the Polo Grounds and bring them into greater favor as a community center during the summer evenings. Moreover, a powerful broadcasting plant will be installed to send out each opera performance to listeners within a radius of a thousand miles of New York.

Actor and Concert Manager

Mr. Frank, who was born in Russia, came to New York when a child and, as a youth, was the first to stage amateur theatrical performances at the Educational Alliance Building, East Broadway and Jefferson Street, more than twenty-five years ago. Later he was a student at the American Academy of Dramatic Arts, and then embarked upon a stage career, playing many parts in drama and comedy in support of J. K. Hackett, Mary Mannering, and other stars. He afterward became a stage director, and established a theater in Norfolk, Va. Always attracted by music, however, he

turned his attention to concert management, and in May, 1920, organized at Carnegie Hall under Masonic auspices a program which he regards as one of the finest ever given there. At this concert eight artists appeared, supported by the Metropolitan Orchestra, and the sum of \$15,000 was raised for charity. He has also staged special opera performances at the Metropolitan, and speaks with pride of the "Aida" production at the Kingsbridge Armory last November, when, in addition to an audience estimated at 14,000, an immense number of others heard the music by radio. Mr. Frank was formerly manager for Claudia Muzio, and is now manager for Carmela Ponselle.

Opera at New York Houses

The operatic rumors which are generally concurrent with the vernal equinox are again in the air. The perennial story of a new opera house has cropped up again, but as New York has already four opera houses with an excellent fifth across the river in Brooklyn, it seems madness to suppose that anyone would build yet another. Nevertheless, New York will have two opera companies during a part of the season at least, for the German singers who closed their engagement last week at the Lexington, are to return for a six-weeks' engagement at the Manhattan, beginning Oct. 22. As already announced in MUSICAL AMERICA, the company plans to open with Wagner's "Rienzi" and also to devote the week of Nov. 12 to Mozart revivals under the baton of Josef Stransky as guest conductor. George Blumenthal, promoter of this year's festival, has announced that he will have the cooperation of Melvin H. Dalberg in the management.

Plans of the Metropolitan have not yet been made public and until the company returns from its engagement in Atlanta at the end of this month and Mr. Gatti makes his announcements, it is not possible to say anything with definiteness in regard to next year's season at the Broadway house. It seems highly probable, according to rumor, that Wagner's "Meistersinger" will be added to the repertoire, also Giordano's "Fedora" with Maria Jeritza in



Maurice Frank, Director of the Summer Opera Season to Be Given at the New York Polo Grounds

the title rôle of the latter named work. Edward Johnson is said to be scheduled for the leading tenor parts of *Walther* and *Loris Ipanoff* in these works. It has also been reported that Hélène Wildbrunn, soprano; Heinrich Schlusnus, baritone, and Friedrich Schorr, bass, the last now singing with the German organization, will be members of the company. Elsa Alsen, Wagnerian soprano, recently heard at the Manhattan and Lexington, has also been mentioned as a possibility. Wilhelm von Wymetal is also said to have signed a two-year contract as stage-manager. Strauss' "Ariadne auf Naxos" has been mentioned as a novelty for next season, but this has also been denied.

Two San Carlo Companies

The San Carlo Company will open its five weeks' season at the Century late in September and will later go on tour over the "San Carlo Trail." Fortune Gallo plans to add "L'Amore dei Tre Re" and Strauss' "Salome" to the repertoire of the company. Mr. Gallo will also send out a second company featuring Tamaki Miura in "Madama Butterfly," and Anna Fitzu in "Salome" and "Bohème." This company will be heard in territory not covered by the original San Carlo Company. Both Mme. Miura

Tracing Indian Music

[Continued from page 3]

"The tone produced by these primitive instruments is, in most cases, of an appealing quality and is, in the case of each instrument, modified or individualized by the personality of the Indian who fashioned it. There is absolutely no doubt in my mind that our present American Indian music has been, many centuries ago, directly influenced by Oriental and Assyrian mysticism, symbolism and imagery, as well as in actual form. How this was actually accomplished is not yet historically authenticated, but we may rest assured that the Indians are a people with a cultural background of their own."

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"National Conservatory America's Greatest Musical Need"

Senator Spencer Sketches Rôle of Government-Directed School and Pleads for Its Establishment—Essential to Musical Progress of United States—Training Instructors for Public Schools Seen as Necessary Service—School Would Be Aid Rather Than Hindrance to Private Conservatories—Foresees Inclusion of Secretary of Fine Arts in the Cabinet

By Seldon Spencer
United States Senator from Missouri

Washington, D. C., March 30, 1923

It is to be hoped that one of the developments of the not distant future will be the establishment in Washington of a national conservatory of music. Such an institution, supervised by the national Government and established upon broad and comprehensive lines, would have much influence in shaping American musical activities and developing a greater reliance upon our national viewpoint affecting music. The fact need scarcely be emphasized that we have arrived at that time in the musical development of our country when every effort should be put forth to make America musically independent of the balance of the world. It should be no longer necessary to send our sons and daughters to Germany, France or Italy in order that they may be able to secure what is popularly termed "a finished musical education." Furthermore, the diploma of an American conservatory of music, whether it be of a national status or privately conducted, should mean as much here as does that of any foreign school. A pride in our American institutions, a sort of national *esprit de corps*, should compel merited recognition of our own musical institutions in preference to those of other countries.

A national conservatory of music established in the National Capital, with branches located at various points throughout the country, is probably the greatest musical need of America today. Such an institution, I am satisfied, would eventually be self-supporting. Its management could be placed in the hands of a board of regents, directors or governors, somewhat after the plan followed in the conduct of the Smithsonian Institution. Included in the membership of such board should be prominent music leaders of America, as well as men and women nationally known in our educational, professional and commercial circles.

The Fletcher Bill

Along some such lines is the bill introduced in the Senate by Senator Fletcher of Florida, which is now in the hands of the Senate Committee on Education and Labor. Such an institution would provide the higher musical education for those who demonstrate their fitness to receive such instruction—and this education would be free (through scholarships) to those unable to pay—and provide for a tuition price covering the actual expense of the instruction for those who can afford to meet this cost. Furthermore, the scope of such a

music conservatory could be planned to embrace the furnishing of music instructors for public school service in the various grades, for I believe the day is near at hand when music will be taught in our public schools, both graded and high schools, as one of the "required" studies, just as we teach writing, reading and arithmetic. As a matter of fact, instruction in music fundamentals should be placed within reach of every scholar in our public schools and other institutions of learning, not as an elective study, to be taken or not as the scholar desires, but as a regular and definite part of the school curriculum. Music, both instrumental and vocal, in my view, should be taught through the grades from the kindergarten up and in the high schools. The simpler rudiments and harmony

could be made part of the instruction in the primary grades, with advanced lessons as the pupil progresses, until when he graduates from high school he has at least what may be termed a good "working knowledge" of music and some familiarity with the works of the more prominent of the old masters. Of course, every student will not develop into a musician, any more than every student leaves school a finished mathematician or an infallible speller; but the knowledge of music fundamentals and principles thus gained will be worth many times what they cost in effort and money in giving the student an understanding and appreciation of music which would serve to round out an education in a way nothing else could possibly do.

All of this has a very definite bearing

on the establishment and maintenance of a national conservatory of music, which, while it might serve to furnish instructors for graded schools, as I have suggested, would fill a still more important and essential place as an advanced institution for high school music graduates who would wish to continue the subject under efficient instructors.

To those who object to the Government establishing such an institution it may be said that practically every music conservatory in Europe which has been able to achieve world-fame has done so with governmental assistance in the shape of subsidies or similar support, and is conducted more or less under governmental supervision and direction.

What I have said as favoring the establishment of a national conservatory should not be understood as reflecting in any way upon the many conservatories of music we have in the United States, which compare favorably with any in the old world. But what I have in mind is a conservatory national in scope and purpose and in no manner local or catering to a section, and therefore in no respect coming into competition with privately conducted institutions. Rather would such a national conservatory add to the prestige and enlarge the opportunities of the private conservatories in that it would fill the place here at home which up to this time has been taken by overseas institutions, thus providing the greater inducement for pupils entering the lower conservatories when the highest instruction is available in America without dependence upon European institutions—Leipzig, Berlin, Paris, Vienna or Rome.

It may well be that in the unfoldment of the idea which would embrace the establishment of an American music conservatory there will come a new government department having under its supervision and control all of our educational activities, musical and other. Following out this plan, there would be at the head of such department a secretary of arts and education to be a member of the President's Cabinet, his portfolio including all educational work now in the hands of the Bureau of Education, and also such musical activities as would be undertaken by such a national music conservatory as I have referred to. It may be said that there appears to be no doubt that the trend of our educational affairs is definitely toward a concentration of activities under one head. And whether such concentration is to take form as a governmental department with a member of the Cabinet at its head is something which the future must work out.

Should the time come when Congress in its wisdom decides to establish a music conservatory of national scope and purpose—the great "American conservatory" which has for years been the dream and hope of our American artists—a great forward step shall have been taken to place this country in the musical forefront of the world, a distinction which has for centuries been claimed by European nations, and with some reason.

Duncan Sisters Break from Tradition in Effort to Perfect Dancing Art



The Duncan Dancers, Who Will Return to America for Tour in Fall. Left to Right: Anna, Lisa and Margo

WIDESPREAD interest is being aroused in the first visit to America in a number of years of the Duncan Dancers, who will return in the fall for a transcontinental tour under the direction of the Metropolitan Musical Bureau. Anna, Lisa and Margo, until three years ago pupils of Isadora Duncan since early childhood, are the only dancers left of the school which Miss Duncan founded for the training of the young according to her ideas. The name, "Duncan," is theirs legally, since they became her adopted daughters.

For the past three years the sisters have been developing their art according to their own ideas, fusing the principles taught them with their individual conceptions of the art of dancing, until today their work is said to be widely removed from the Duncan tradition. In developing their art, the dancers have been aided by their strongly contrasted natures. Anna is the most cerebral of the three; Lisa leans toward the emotional, and Margo toward the spiritual, qualities that have aided them in bringing their art to its present state of excellence.

Naturalism is the essence of the Duncan art. When Miss Duncan began her crusade for the emancipation of the Dance, it was the restoration of that art to the high estate it attained among the ancient Greeks that dominated her thought. With the development of her art, music for the first time took its appointed place in the world of the Dance, whose duty it was to interpret and exalt the works of the masters. Thus, the

program for the forthcoming tour will include works of Schubert, Gluck, Mozart, Chopin, Brahms and others of the great masters. It is not their endeavor to tell a story, but rather, as expressed by Plato, to evoke the idea back of the music.

The dancers will spend the summer in Europe, where they are now appearing with unusual success. Among the engagements already booked in America for next season, is a four weeks' tour in Colorado and on the Pacific Coast under the direction of Robert Slack, L. E. Behymer, Selby Oppenheimer and Steers & Coman.

Vice-President Coolidge Chairman of Chickering Celebration

Vice-President Calvin Coolidge has accepted the chairmanship of the Jonas Chickering centennial celebration. It was announced Saturday by Otto H. Kahn, who is a member of the celebration committee. Sixty men prominent in public life, music, the stage, and business have aligned themselves with the movement to pay tribute to the "father of the American pianoforte." Among them are Giulio Gatti-Casazza, David Belasco, Senator Lodge, Artur Bodanzky, George W. Chadwick, Governor Channing C. Cox of Massachusetts, Mayor James M. Curley of Boston, Walter Damrosch, Erno Dohnanyi, Arthur Foote, Fritz Kreisler, Philip Hale, John F. Lyons, Willem Mengelberg, Pierre Monteux, Barthold Neuer, Elly Ney, Carl Engle, Walter H. Rothwell, Sigmund Spaeth, Frederick Stock and Leopold Stokowski.

"Liebesverbot," Produced in Munich, Earns a Success

WAGNER'S youthful opera, "Liebesverbot," has been produced for the first time in Munich and has won a decided success, according to a special copyright cable dispatch, dated March 31, to the New York Herald. The premiere of the work was given at the State Opera before a huge audience. "Liebesverbot" was written when Wagner was scarcely twenty-one years old and was presented once at Madgeburg in 1836. In accordance with his wishes, it has not, until now, been published or produced. Now "Liebesverbot" may prove the means of relieving the composer's widow and her family from their privation. The Bavarian Government has decided to permit the family to collect royalties on copyrights which expired long ago.

Forswear Cigarettes, Hempel Advises Would-Be Singers

"SMOKING most certainly ruins the voice," Frieda Hempel declared this week at Atlantic City, where she is sojourning, according to a special dispatch to the New York Times. A girl who aspires to be a singer must choose between art and the charms of nicotine, she holds. Miss Hempel is optimistic on the question of American singers, American-trained. There will be more home-grown artists within the next few years, and fewer of them will seek their training in Europe, she believes.

New York Hears "Merry Wives" in Last Week of German Opera

Maria Ivogün Is Enchanting as "Mistress Ford"—Sings Brilliantly as Guest Artist in Two Performances of Nicolai's Work—Claire Dux Also Aids Visitors, Appearing Twice in "Martha"—"Hänsel und Gretel" and "Tristan" Repeated—Three Acts from Wagner Given on Farewell Night

THE Wagnerian Opera Festival Company ended its seven weeks' season in New York on Saturday night and departed on a tour which is to include Baltimore, Philadelphia, Boston, Pittsburgh, Cleveland and Detroit. In four weeks at the Manhattan Opera House and three at the Lexington Theater, some fifty-six performances were given, including one Sunday concert and the mixed bill as a farewell at the end of last week.

Fifteen different operas were presented and forty performances were devoted to Wagner, the works produced being the "Ring" cycle—"Walküre" five times, the others three times each—"Tristan," "Lohengrin," "Tannhäuser," "Meistersinger" (this work leading with seven performances) and "Fliegende Holländer." "Fidelio," "Hänsel und Gretel," "Freischütz," "Merry Wives of Windsor" and "Martha" were each given twice. "Fledermaus" was presented four times.

The last week brought two additions to the repertoire: Nicolai's "Merry Wives of Windsor," sung on Wednesday and Thursday evenings, and Flotow's "Martha," presented on Friday evening and at the Saturday matinée.

A Neglected Opera

Many who heard the "Merry Wives" last week must have wondered why a revival of such a work had been denied to New York for so long. Undoubtedly the enchanting performance of Maria Ivogün as *Mistress Ford* was largely responsible for the thought, but the opera possesses a vitality and charm that commend it over many other works, repetitions of which are perseveringly multiplied as season succeeds season. Opera-goers may be grateful indeed to Mme. Ivogün for stepping forward as a "guest" and making possible the production of Nicolai's tuneful version of Shakespeare's classic; grateful also for the opportunity thus afforded of appraising an artist whose vivacity, grace and beauty of voice establish her as a rare personality on the lyric stage. One can count on very few fingers indeed the singers heard in America in recent sea-

sons who can equal the charm of Maria Ivogün.

The record of "The Merry Wives of Windsor" in New York is not a very imposing one. It was given at the Thalia Theater by Gustav Amberg's German company in 1885-86. The same season saw the rise of the short-lived American Opera Company directed by Theodore Thomas, and this organization gave several performances of Nicolai's work in English. In the early days it was several times among the unfulfilled promises at the Metropolitan. It was last given in New York at the Metropolitan during the season of 1899-1900, when it was accorded a single performance, with Mme. Sembrich as *Mistress Ford*, Mme. Schumann Heink as *Mistress Page*, Olga Pevny as *Anna*, Fritz Friedrichs as *Falstaff* and Andreas Dippel as *Fenton*.

Shakespeare and Composers

Carl Otto Ehrenfried Nicolai wrote several operas before he gave "Die lustigen Weiber von Windsor" to the Berlin stage in 1849. It was a brilliant success, but the composer, who died soon after its production, is known today, internationally at any rate, chiefly by the overture to the work. "The Merry Wives," however, held the stage for a long time and was regarded as one of the best comic operas of its period. Commentators have not hesitated to place it among the very few good operas on Shakespearean subjects. It followed the mode of its day, and necessarily it has aged, but its melodies have sparkle a-plenty for the modern ear, and the verve and spirit of the work make it well worth hearing. Given a Maria Ivogün to play *Mistress Ford*, a *Falstaff* of suitable artistic as well as physical proportions, and a competent cast for the other rôles, "The Merry Wives" might still be a brilliant ornament of the lighter repertory of any opera house. One would like to see its qualities tested with such a revival as was recently given to "L'Africaine" at the Metropolitan. There is, by the way, an excellent English version of the text by the late Mr. Krehbiel.

Shakespeare has attracted many composers, but in the most instances the results have been lamentable. Stupid



Photo by Apeda, N. Y.
Maria Ivogün as "Mistress Ford"

librettos have been a bane, and earlier operatic forms proved quite unsuitable, at least for the interpretation of the great Elizabethan tragedies. Rossini's "Otello" was condemned of futility. Thomas' "Hamlet" was but a travesty, whatever the intent. Saint-Saëns wrote a "Henry VIII," and from France there came also Gounod's "Romeo and Juliet,"

a subject which more lately attracted Zandonai. Verdi was fascinated by Shakespeare, and in his early life he attempted a "Macbeth." In his later phase he produced two of the finest Shakespearean operas known to the world: "Otello" and "Falstaff." Among contemporary composers who have been inspired by the great plays is Ernest Bloch, whose "Macbeth" was presented several times at the Opéra Comique a decade or more ago. Unfortunately, America has had no opportunity of appraising this work.

"The Merry Wives of Windsor" has given thought to many composers. Verdi's "Falstaff" is the supreme musical expression of the story. The Britisher, Balfe, wrote a "Falstaff" which was produced in 1838. There was a French version by Adolphe Adam, presented in 1856, and Salieri composed an Italian opera on the subject something more than fifty years earlier. In Germany, Nicolai was preceded by Peter Ritter, 1794, and Karl Dittersdorf, 1796. Mosenthal, Nicolai's librettist, provided the composer with one of the best books in Shakespearean opera, focussing the action upon the amatory misadventures of the corpulent knight.

A Spirited Performance

Under the conductorship of Eduard Moerike, the work was given a spirited performance last week. The orchestra, facing an easy score, rendered a thoroughly good account of itself, and tossed off the overture in a manner that started a wave of enthusiasm which reached

[Continued on page 41]

"Parsifal" on Good Friday Is Feature of Week at Metropolitan Opera House

THE Easter note was struck at the Metropolitan Opera last week with the performance of "Parsifal" on the afternoon of Good Friday. This was the feature of a period which brought repetitions of several works, including "Mona Lisa."

The cast for "Parsifal" was the same as that which presented the work about a month ago, except that Orville Harrold sang the title rôle instead of Curt Taucher. An extraordinary *Gurnemanz* was introduced in the person of Michael Bohnen, Mr. Gatti's newest acquisition. Mr. Bohnen rose to his full artistic stature in this delineation, acting with moving and majestic dignity and singing with noble breadth, power and beauty. Mr. Harrold demonstrated that vocally he is better than ever before in his interesting career. His vocal production is easy and unrestrained, giving full play to his virile voice. Barbara Kemp was a fervent and dramatic *Kundry*. Clarence Whitehill, as always, was an intelligent, sympathetic *Amfortas*. Artur Bodanzky conducted.—H.

played by Renato Zanelli, was a dignified person, not too deep in hue externally, but with a voice to color the Italianized moods of the Ethiopian. Louis D'Angelo and José Mardones were also prominent, and Roberto Moranzoni conducted.—P. C. R.

Operas Repeated

The week opened with a spirited performance of "Lohengrin," under Mr. Bodanzky, on Monday evening, with Mme. Kemp as *Elsa* and Curt Taucher as the *Knight of the Swan*. Mr. Bohnen was again an impressive *King Henry* and Mr. Whitehill gave his customary fine picture of *Telramund*. Julia Clausen once more found opportunity in the rôle of *Ortrud*.

"Mona Lisa" on Wednesday evening had its familiar exponents, Mme. Kemp and Mr. Bohnen again carrying off the honors in this vigorously acted Florentine melodrama. Mr. Bodanzky did further service in the orchestra pit. "Traviata" on Friday evening had all the fragrance that Lucrezia Bori brings to this

[Continued on page 39]

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Members who have changed their addresses or who for any reason have not received notification of the events programmed will please advise the convention managers immediately.

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Managers 1923 Convention.



Dear MUSICAL AMERICA:

Sarah Bernhardt, acclaimed the world over as one of the greatest actresses and artists of our time, has passed away at the ripe age of seventy-eight.

Outside of her art, she was a remarkable personality, so great indeed that she was enabled to defy convention in about everything in life. She was a law unto herself.

Besides the appeal that her career has for those who are principally interested in the drama, her life story presents much of interest to musicians, to music lovers and especially to people of intelligence and broad mind.

She had a golden voice of unusual sympathetic quality with which she was enabled to express emotions with convincing force. Her versatility was extraordinary. She showed that she could be equally great in comedy and in tragedy—or in melodrama. She showed also that she had ability as a painter and particularly as a sculptor. In later years her experience enabled her to be an able director of stage productions.

To singers and particularly to those on the operatic stage, she served as a model. How many singers are there who can color the tone to represent the great passions?

Most singers use the same quality of tone whether they would express love or hate, anger or pleasure. It is all the same to them, wherein they not only show poverty of resource, but lack of appreciation of the meaning of the emotion which they are called upon to represent.

Furthermore, Bernhardt was a great artist in her ability to suit the action to the word. How often, on the operatic, and indeed the concert stage, do we see singers using gestures which represent the very opposite of what they are doing or singing.

To us of today, however, much of Bernhardt's acting would appear somewhat conventional and mechanical, which is accounted for by the fact that she grew up in early years under the training of the *Comédie Française* in Paris, which adheres to the old formal traditions.

Then, too, she had, like most French actresses, a marvellous volubility, so that she could rush out a stream of words only to slow up in order to make some particular emphasis or score a dramatic point. Indeed, it is this power of the French to speak quickly, but with great clearness, that enables them to give a three or four act play in two-thirds of the time that it would take English or American players to do so. That is one reason why, when a French play is translated, it has not only to be somewhat expurgated but at least one-third of the dialogue has to be cut out; for the reason that English speaking actors and actresses are unable to speak with the rapidity and clearness that the French can.

To believers in eugenics Bernhardt's origin should surely be of interest. She was the result of a *liaison* between her father, a minor French official and her mother, a Holland Jewess. Thus she illustrates the power that comes to those who are born of love, of passion, as against those who are the children of indifference, of the purely material.

She owed to her parentage her power to express passion and also perhaps her irregular life with its sorrows and struggles, its victories and woes, but through it all she maintained a marvellous vitality which defied fate and enabled her to conquer the world—which forgives everything when it is face to face with genius. She became known as "the Divine Sarah."

While essentially feminine, so great was her versatility that she could assume masculine roles, as she did when she played *Hamlet* and *L'Aiglon* and astounded the critics.

Her indefatigable self-reliance was due to her mental vigor which dominated everything and which enabled her to continue on the stage even some eight years after it became necessary to amputate her right leg, on which occasion she sent a telegram to Mrs. Patrick Campbell, the well known English actress, in which she said: "Doctor will cut off my leg next Monday. Am very happy. Kisses. All my heart."

Like Napoleon, she believed in her star and when that shone out clear and bright, she thought herself invincible.

Her character is shown a good deal in the fact that after she had married Damala, a handsome young Greek, she separated from him within a year, but when he fell seriously ill, she rushed to his side and nursed him back to health.

There was something of the tigress in her intensity and that is perhaps why at one time she had two leopards from Central India as her pets and kept them till they became old and peevish.

She was a mixture of business sagacity and reckless extravagance. She made hard contracts with her managers and during her lifetime received enormous sums of money, much of which she expended upon her son Maurice, who was reckless in his extravagances. It is part of the tragedy of her life that as she lay in her coffin, which, by the bye, she had provided for herself thirty years before she passed out, officers of the law came to seize her personal belongings in order to satisfy some of her creditors, for she died deeply in debt.

Her career typifies the work, the struggles, the triumphs, failures, especially in a business way when she undertook to present plays as a manager, the sorrows, joys, the moments of exaltation and of deep depression, the periods of great material prosperity and almost depressing poverty that seem the fate of most great artists, yet through it all by the sheer force of her genius she won the admiration of the world of culture and art and so made herself one of the immortals.

She chose as her device the words "*Quand Mème*"—in spite of everything.

With all her gifts, in the early years Sarah Bernhardt had to struggle against certain grave obstacles. She was almost unnaturally slender, awkward in manner. Her features were inclined to be large and heavy, no doubt from her Dutch-Jewish mother, but as the years went on and she gained experience, with her wonderful voice and her psychic power she made her audiences forget everything but the emotions which she presented.

It is curious that another great artist who has also won the world's admiration, Ignace Paderewski, was also at the start greatly handicapped, as Silas Bent tells us in the "*World's Work*". He certainly did not inherit his musical talent for he was born of a family of gentlemen farmers who for generations had not shown any tendency to music at all.

He did not even have the manual equipment of the pianist for his thumbs were stubby and the third and fourth fingers of each hand were practically of even length. They were not the hands of a pianist. At first he was barely able to reach an octave and it was only through arduous finger stretching exercises daily for hours and hours carried throughout his life that he was enabled to develop the extraordinary pianism which in turn enabled him to interpret the works of the masters as he alone can.

It is interesting to learn that when he went to the Versailles conference as Poland's representative and met Clemenceau, who had been his friend for years. Clemenceau asked: "Is this the Mr. Paderewski who used to play the piano?" When Paderewski smiled. Clemenceau said: "And now you are a mere premier. What a come-down!"

To students and especially to those who are aiming at success on the concert or operatic stage, the lives of these

two distinguished artists should be illuminating.

The woman coming up from poverty, the result of an illegitimate union, spare of frame, with large features, giving no evidence of talent at first, becoming the greatest exponent of the drama in her time, finishing out a career of triumph which lasted considerably over half a century.

The man receiving no help from ancestry, with physical defects to overcome, ultimately triumphing by sheer genius, the genius which means indomitable perseverance, hard work, and finally standing out as the greatest piano virtuoso of the time; showing incidentally that he could give up his career in the musical world to become a great political leader for the restoration of his beloved country. Then coming back when necessity forced the issue to resume his musical work at an age when most men have retired and proving again his supreme mastery to the enthusiastic delight of his audiences.

When we contrast what these two did with the puny efforts that are made by so many who think they have talent and should be amply rewarded for a minimum expenditure of ability and application, does it not supply the reason why so small a percentage of those who would win the applause of the public ever attain even to moderate success?

In Europe when a woman of great wealth falls in love with a musician, it generally means a scandal.

In this country, when a woman of great wealth falls in love with a musician, it means another symphony orchestra.

It is part of the unwritten law which governs the accounts of musical performances that appear in the daily papers that no mention of the name of the maker of a piano used at a concert or recital is permitted. The reason for this is that any such mention is considered advertising which should belong to the columns devoted to business.

I am reminded of this by seeing a notice by Deems Taylor of the *World of* Arthur Schnabel's performance of the Brahms D Minor Concerto with the Philharmonic at the Metropolitan Opera House. Says Deems: "We never heard finer piano playing to worse advantage." Deems gives as the probable reason for this not only the Metropolitan's notorious deadening effect upon all string instruments, but that "the piano sounded metallic and lacked sustaining power."

With regard to Mr. Schnabel's reading of the Concerto, apart from its tonal deficiencies, Taylor admits that it had impressive eloquence and breadth of soul.

Without venturing to discuss the justice of this eminent writer's criticism, I would suggest that if it be proper for a critic to refer to a particular piano as not being in his opinion up to the mark or as not enabling the performer to do himself justice, does it not logically follow, that when an instrument is of such excellence that it enables a virtuoso to perform some great concerto with surpassing ability and effect, does it not, I say, seem proper that the name of the maker of the instrument should be given?

So Max Smith, a musical critic of ability and experience, is no longer connected with the *New York American*. The rumor is that in some of his criticism he went beyond the limits which are considered fair and particularly offended the friends of Mme. Barbara Kemp in his review of her performances. They say that this resulted in an appeal from Mme. Kemp to her friend Mrs. Hearst, who of late years has taken a great interest in operatic affairs, all of which resulted, with other contributing causes, in Max Smith's being asked to resign.

There is a report, too, that the management of the Metropolitan has for some time past resented certain of Max Smith's reviews, particularly the comparison he made between some performances of the German singers who recently came to us and those at the Metropolitan.

I am inclined to doubt whether Gatti was in any way concerned, however much he may have been displeased or annoyed, for the reason that he has at times discussed this very question with me and I think I am fairly able to present his views in the matter.

Gatti has always admitted the right of the press to print whatever the critics see fit to write, but he has contended that their first, indeed, their primary duty is reportorial, that is to say, in any review of a performance—especially of a

Viafora's Pen Studies



What's in a Name? Sometimes a Great Deal. For Instance, in Erwin Nyiregyhazi's *There Happens to Be More Than a Tongue-torturing Assortment of Consonants*. This Young Hungarian Pianist—He Was Born in Budapest, and Erno Dohnanyi Was His Teacher—Has Won a Wide Circle of Admirers Since Coming to America in the Autumn of 1920

new work or a revival of an old work—they should first give an account of what took place, how the work was received by the public. In other words, that the public verdict should be first recorded before the critic gave his individual opinion.

After this, it was perfectly proper for the critic to review the performance from his point of view, to criticize favorably or unfavorably the work of individual artists, the chorus, orchestra and lastly of all those concerned in the production, scene painters and others.

Personally, I have always found that Gatti was very broadminded and while he at times might express an opinion which was at variance with that of some of the critics, he never took an antagonistic stand. I don't think that at any time did he utter even the mildest protest, though much of what has been written about the Metropolitan may have offended his sense of justice.

At the same time, it is only fair to say that there is a report that in recent seasons there has been a disposition shown by some of those in authority at the Metropolitan to resent certain criticism and to make their resentment very emphatic and known to the controlling powers on the press.

Anyway, Max is off the *American*.

Appropos of the critics, Alexander Woolcott, dramatic editor of the *New York Herald*, in an address before the members of a certain club recently let in light with regard to popular delusions that prevail that dramatic critics work as a group to make or break a play. Woolcott says that this cannot be, as they haven't the time, for to catch the morning papers the dramatic critic gropes for his rubbers about 10:26 p. m. and crashes the criticism with speed on his typewriter so as to get home as early as possible.

Woolcott also said that the dramatic critic does not write to please the playwright or the actor, but to guide the potential playgoers. The delusion that he does is fostered by the actions of those who are criticized. He instanced a certain prima donna who, on being accused once of singing flat, came back at the critic by telling him that she would like to hear him sing it.

Incidentally, he said that the criticisms that live longest are the terse expressions of opinions such as Eugene Field's on a performance of "*King Lear*". Eugene wrote: "The leading man played the King all evening as if he feared someone was about to play the ace."

Woolcott wound up his story by stating that in the long run the only real critical writing is the kind that convinces and the only kind that convinces is that which is honest. "Most dramatic criticism," said he, "is as offensively honest as is the too insistent virgin."

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

If you are an artist and want to get a little extra publicity, adopt a few starving Russian babies. This is what Alma Gluck Zimbalist has just done and so she is getting some very kindly articles in the press on account of her generosity and good heart.

Alma has just announced that when the appeal was made for the adoption of Russian children, she responded with the idea of supporting them in their own country, for she says she loves children. She has shown it because she has three of her own. So she is to provide the funds for the four children allotted to her, and if any of them show musical talent she will see to it that such receive the best instruction the world affords.

What I like best about her announcement is that she says that as Russia has long been famous for its musical conservatories and teachers there is no reason why her wards should not receive their musical instruction there. She expects to go to Russia in two years to see her wards and naturally will combine that visit with a concert tour.

There is nothing like uniting business with pleasure.

While it is perfectly true that the Russians are very musical, they are also, some of them at least, almost childlike in their simplicity.

I am reminded of this by reading that a little lady by the name of Abramova, said to be the rising star of the Russian ballet and who is not yet twenty, in expressing her opinion of the great revolution remarked that "it was terrible. It had interrupted the work of the ballet school for three whole weeks."

That is all the revolution meant to her. True, there was shooting in Moscow and she had to stay at home, but what were thousands of lives, what was the destruction of property, what was the overthrow of the Czar in comparison with the temporary interruption of the work of the ballet school!

Philip Hale, the eminent veteran Boston musical critic, in a review of a recent recital by Salzedo the harpist wrote that "he is an accomplished musician as well as a brilliant virtuoso."

The praise is deserved. Mr. Salzedo is one of those who have done much to make the harp popular and restore it to the position that it had years ago when it was a favorite instrument with young ladies, especially those desirous of matrimony.

Salzedo besides accomplishing miracles on the harp, miracles of execution and interpretation, must also be rated among the brilliant personalities of the musical world. He has shown that he can write ably on musical subjects and also that he is a born leader.

Pinero in one of his plays represents the English premier of the time coming home from the House of Commons after he had been heckled by his opponents till an early hour in the morning and restoring his shattered nerves by playing on the flute—to the great disgust of the servants in his home and of his wife.

I am reminded of this by a story that is told of the late Vincent Coffin, former Governor of Connecticut. He was something of a character and prided himself that his first Presidential vote was cast for Abraham Lincoln and that he had taken the *Tribune* for more than sixty years.

It was his custom whenever he had anything that worried him to turn to the flute. In fact, he was so enamored of his own music that whenever as a young man he could get a chance for a vacation in the Adirondacks he would go out in a rowboat on a moonlight night to play on the flute, to the delight of the bass and the deer.

It was characteristic of the man that he was a natural musician and taught himself to play when he was nine on a primitive one-keyed flute. Later, he received instruction from competent teachers and became a fine amateur performer on the Boehm instrument.

He was connected with many banks and insurance companies in Middletown, Conn., became state senator and finally governor. He lived to be eighty-four, and it is said that he ascribed his advanced years and his good health a great deal to his flute playing.

Some of this information I got from his distinguished brother, Tristram Coffin, whom I remember some years ago as father of a golden haired boy, one of the loveliest children I ever came across, a genius in his way, for though he had never received any musical instruction, as his mother told me, and had never even seen a note of music to her knowledge, he used to get all kinds of scraps of paper and write musical compositions. The family lived in a lovely country home, but very retired. The boy had never even gone to school on account of his health. He certainly was of interest to those who believe in reincarnation.

Later he became a pupil of Ward Stevens, the eminent organist of the Christian Science Church. One night when listening to the great French organist Courboin in the Wanamaker auditorium, a young man came up to me and introduced himself as the evolution of the golden haired one. He had lost his angelic beauty, but had acquired an embryonic moustache.

However, the poor male is not always permitted to solace himself with music, as Albertus A. Reilly found out recently when he wanted to reopen proceedings in certain divorce matters owing to differences with his wife, Josephine. Reilly told Supreme Court Justice May that his wife hit him with his favorite violin in which he found "great solace and comfort in playing in moments of depression."

But this was not all. Not only did she hit him with a violin, but hurled an iron candlestick at him. Poor Reilly!

There blew into my sanctum one morning recently Frederick R. Huber, the debonair manager of the Baltimore Symphony, who is also connected with the noted Peabody Institute there. He told me that the Peabody had developed an extraordinary genius, a young pianist by the name of Shuro Cherkassky.

Like many another prodigy, the lad is a Russian Jew. Harold Randolph, the director of the Peabody, who has surely had experience enough to know, considers Shuro the most extraordinary instance of precocious musical talent that he ever came across—that is, since Josef Hofmann, and it is doubtless if even he at eleven years of age excelled this lad in technical facility or quite equalled him in general expressiveness and musical taste.

Well, I have heard of a number of juvenile prodigies, but outside of a very few, particularly Hofmann, none of them ever seemed to materialize either as composers or executants. Do they get spoiled in their youth or is it that, like some of the gold that is discovered, it is only a pocket and not a true vein? However, Shuro Cherkassky may prove the exception.

It is only a few years ago that musical activities were supposed to be entirely suspended during the summer. That is how the musical critics considered the situation anyway, but it is all changed. Now not only has the musical season been greatly extended, but there is considerable activity not only in New York but all over the country during the summer, except perhaps during the month of August and the first week or two in September.

Among the new developments are the extraordinary summer master classes in our leading conservatories. For instance, there is the American Conservatory of Music in Chicago with a fine list of prominent teachers, which will give a summer master class as a feature of the educational work now going on so successfully in the Middle West.

One of the teachers of high standing who will participate is Mme. Delia Valeri, whose master class I understand is already at this time over-subscribed. Valeri, you know, has been one of the teachers of Matzenauer, Hempel, Melanie Kurt, Whitehill, Suzanne Keener, Myrtle Schaaf, Clara Clemens Gabrilowitsch and a host of others who have all testified to an appreciation of her powers.

Would it surprise you to know that composers have taken many of their themes and phrases from the birds? And yet so it is, as Mrs. Philip S. Moxom told the members of the National Arts Club the other night in the course of a very interesting and instructive lecture.

Mrs. Moxom is a pianist who has paid particular attention to the songs of the birds. She demonstrates her theories by whistling bird melodies to an accompaniment on the piano.

She told how Brahms had written a letter to a friend shortly after the appearance of a symphony in which he

said his scherzo had caused him much trouble and had been finally taken from the song of a bird.

Mrs. Moxom showed how a meadow lark sang in succession phrases that could be placed in four operas of Wagner—the bird song in "Siegfried," the "Fire Music" from "Die Walküre," the song of the *Rhine Maidens* from "Rheingold" and the Eucharist theme from "Parsifal." Then she took three melodies of the robin and worked them into an impromptu "symphony" that was reminiscent of the "Flower Song" from "Faust."

One of her most captivating similes was when she compared the ululation of the owl to the bantering aria of the gypsy in "Carmen."

All this may seem strange to many, and yet do you know that we owe more not only to the birds but to the animals than we have any idea of. It was the bears who taught men to wrestle. It was the foxes who taught the boys the game of over-backs. Up in the woods of Canada, in winter, I have seen the young foxes at play watched over by the mother, the old vixen. And where do you suppose the Negroes got the idea of the cakewalk? From the ruffled grouse. The females form a kind of circle. Then Mr. Grouse parades before them to arouse their interest and admiration.

Everyone likes to be confirmed in an opinion—to which I am no exception. So it is with the utmost satisfaction that I

CHALIAPIN WINS CHEERS IN TORONTO RECITAL

Orpheus Society Gives Annual Program with Richard Crooks as Soloist—Ethel Newcomb Plays

TORONTO, CAN., March 31.—Feodor Chaliapin, bass, had a warm reception at his first recital here in Massey Hall on March 19. A capacity audience was in attendance, and the demonstrations of enthusiasm developed into cheers on several occasions. The artist presented a program of fourteen numbers. Max Rabinowitch, pianist, was heard both as soloist and accompanist and Nicholas Levienne, 'cellist, was another assisting artist.

The Orpheus Society, under the leadership of Dalton Baker, gave its annual concert at Massey Hall on March 15 before a large audience. The chorus of 110 singers created a favorable impression in a varied program. The folk-song, "Early One Morning," arranged by Dunhill; Walmsley's "Sweet Flowers," Benet's "All Creatures Are Merry-minded" and Balfour Gardiner's "Evening in the Village" were some of the outstanding numbers. Richard Crooks, tenor, won an ovation in his solo numbers and was recalled several times. Miss Woodman was the accompanist for the choir.

At the recent meeting of the Women's Art Association a recital was given by Ethel Peafle, English mezzo-soprano, who sang in pleasing manner three groups of songs. The accompanist was Mrs. Dorothea Davis-Killer.

A unique program was presented at the Tuesday Nine O'Clock on March 29. J. Campbell McInnes gave a group of Brahms songs, accompanied by Dr. Healey Willan. An overture for flute, string quartet and piano by Bach, conducted by Campbell McInnes, was played by Arthur E. Semple, flute; Cecil Figelski, first violin; Moray Adaskin, second violin; Manny Roth, viola, and Cyril Rathbone, 'cello, with Reginald Stewart at the piano. Walford Davies' "Six Pastorales" for four solo voices were given by Vida Peene, Mrs. Thomas Knowlton, Allan McLean and W. R. Curry.

Ethel Newcomb, pianist, was heard to advantage in a recital at the Toronto Conservatory on March 22. The program included Chopin's Sonata in B Flat Minor.

WILLIAM J. BRYANS.

RUFFO IN DULUTH

London String Quartet Plays Work by Waldo Warner

DULUTH, MINN., March 31.—Titta Ruffo, baritone, lately made his initial appearance in Duluth, with Yvonne D'Arle, soprano, as assisting artist. Mr. Ruffo sang arias from "Carmen," "L'Africaine" and Massenet's "Re di Lahore," and with Miss D'Arle gave a duet from "Thais" as a finale. Max Merson was at the piano. The recital was the last of Mrs. George S. Richards' series of the season.

have learned that one of the greatest operatic and concert attractions of the present season has been Rosa Raisa of the Chicago Opera Company.

When she first appeared here at the Lexington Opera House, I immediately singled her out as an artist of the first rank, with tremendous future possibilities. Her present season has been so successful that she will go with her husband, the handsome Rimini, and a fat bank account to her pretty villa near Verona, which is proper, since that city, you know, was where Romeo and Juliet loved. Rimini has taken out citizenship papers. He likes this country.

Jones doesn't know much, if anything, about music, but he likes to talk about things musical as he likes to talk about everything and anything under the sun. So one day he told a friend of his, who is a musician, that he had been to Chicago and had heard a wonderful tenor voice. It was the highest tenor he had ever heard. The musician wanted to know his name.

"I have forgotten the name," said Jones, "but the voice stays in my mind. Why, man, he sang way above the scales with perfect ease."

Isn't that lovely, says your

Mephisto

The London String Quartet was presented in the First Methodist Church on March 22, under the auspices of the Duluth Matinée Musicale. The recital brought to a close this club's musical activities of the season. The program included Beethoven's Quartet in A, Op. 18, No. 5; four movements from Dvorak's Quartet in F, Op. 96, and H. Waldo Warner's Suite, "The Pixy Ring." Sir Paul Dukas was presented in a lecture-recital in the Endion Methodist Church on March 10, under the auspices of the Duluth Music Teachers' Association.

MRS. GEORGE S. RICHARDS.

Marie Sundelius to Be Heard in Leading Roles in Stockholm Next July



Marie Sundelius, Soprano

Marie Sundelius, soprano of the Metropolitan Opera Company, who has achieved a noteworthy success in the leading rôles which have been entrusted to her by that organization during the past few seasons, will make her first appearance in opera in Europe during the coming summer, when she will sing in ten performances at the Royal Opera in Stockholm. The rôles which she will essay are *Musetta*, in "Bohème"; *Elsa*, in "Lohengrin"; *Nedda*, in "Pagliacci," and two others, one of which will probably be the leading rôle in "Romeo and Juliet." Mme. Sundelius will also give concerts in the principal cities of Sweden, Norway and Denmark, returning to the United States late in November for next season's operatic and concert appearances. Her sailing for Europe will be delayed until near the first of July, owing to her many festival engagements, which will include an appearance at the semi-centennial Cincinnati Festival on May 2 and 4, when she will take part in the performance of Bach's B Minor Mass and Pierné's "The Children's Crusade." In the latter work she will sing the part of *Alys*.

"Make Study a Joy, Not a Task," Says Maud Morgan



Photo by Photo-Craft Studio, Stamford

The First Picture Shows Miss Morgan Surrounded by One of Her Ensemble Classes on the Grounds of Her Long Island Summer School. To the Right Are Two Young Pupils With Their Miniature Instruments

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ESTABLISHMENT of the National Association of Harpists was the culmination of the work of Maud Morgan and the later harpists who have carried on the educational work in which she was a pioneer, and in the aims of this association and the extension of its influence Miss Morgan is vitally interested.

She has the distinction of being one of the first Americans to devote herself to recital work on her chosen instrument. Her name and her art are known from one end of the country to the other. Her devotion to the harp has been prompted primarily by a desire to popularize the instrument and its music. In many cities she has conducted harp ensembles and demonstrated the beauties and possibilities of such work, and her experiences as a conductor have extended to the field of choral music as well.

Of late years Miss Morgan has been devoting considerable time to teaching, and her large knowledge and experience, combined with a sympathetic personality, have made her remarkably successful in this field. Out on Long Island, nestling in a grove of trees and hidden under a green blanket of vines, she has a house where, in summer, a number of girls, ranging in age from ten to twenty-one years, pursue their study of the harp. In this ideal spot she has put to the test her theories regarding the art of teaching. She gives precedence to the development of character and the happiness of the pupil.

"Teaching should be done in such a

way that the pupil needs no urging or driving to make her work hard," Miss Morgan says. "The old, rigid, unsympathetic methods of instruction that made practice a distasteful task are unprofitable. Pupils should love their work, and they can be brought to love it if the teacher will approach the problem in the proper frame of mind. I never have to tell my girls to practice; on the contrary, I have to watch them to see that they don't overdo it. One reason for this is that I insist on ensemble playing from the first, and even the youngest girls strive to make their playing together as musical and interesting as possible."

"With music we always combine the related arts, particularly literature and—in a rudimentary form and as an aid to the cultivation of the rhythmic sense—the dance. It doesn't take long for a

child, even of tenderest years, to learn the Minuet, Gavotte or other dance forms if she actually dances them. And so with every composition a pupil learns, we analyze the form, not with the aid of books but entertainingly, by illustration, and we get at its meaning. In this way there is developed very early a musical intelligence in each young performer, and her playing reflects it.

"We work a lot in the open air," Miss Morgan said, referring to summer study in the country; "that's another advantage of playing an instrument like the harp. We get out under the trees and thereby avoid hot, stuffy rooms while practicing."

Over the door of Miss Morgan's school is inscribed a Welsh word: "Caedmile-failte," which means "100,000 welcomes." It is indicative of the spirit of the institution.

S. D.

NEBRASKANS WILL AID TALENTED YOUNGSTERS

New Society in Omaha Sponsored by Chamber of Commerce—Recital Given by Paderewski

OMAHA, NEB., March 24.—The "Nebraska Society for Musical Development" was recently formed here, sponsored by the Chamber of Commerce. Its object is to aid children who show unusual musical talent. It is required that each applicant be approved by the National Music Teachers' Association.

Paderewski gave a recital in the City Auditorium on March 20 before an audience that taxed the capacity of the hall and displayed unbounded admiration for the superb playing of the artist. The program included Mendelssohn's "Variations Serieuses"; Schumann's "Fantasie, Op. 17; Beethoven's Sonata, Op. 57, and groups by Chopin and Liszt. To this list he generously added almost enough encores to make a second program. The recital was under the local management of Maurice Fulcher.

"Sylvia," an operetta, was given recently by the Glee Club of the Technical High School, under Mrs. Fred Ellis, assisted by Frances Pearson. The leading rôles were sung by Paul Sallander, Willard Rogers, George Dietrich, John Henderson, Clara Procopio, Virginia Riegel, Grace Beaver, Viola Funken, Bertha Greenhouse, Alice McGlumphy and Elsie Stahlmaster.

The Fortnightly Musical Club gave an interesting program on the afternoon of March 20 under the direction of Louise Jansen Wylie. The artists appearing were Mary Elizabeth Fulton, soprano; Helen Jacobs, accompanist, and Amy Cooper Brown, reader.

EDITH L. WAGONER.

Mary Mellish, soprano of the Metropolitan Opera, has been engaged for a series of three recitals in Montreal, Toronto and Pittsburgh in June.

START SYMPHONY CAMPAIGN

Buffalo Pianist Soloist with Local Orchestra—Kreisler in Recital

BUFFALO, March 22.—In the third Sunday afternoon concert of the season by the Buffalo Symphony Arnold Cornelissen, conductor, Lillian Hawley Gearhart of Buffalo, pianist, was the soloist. The orchestra played Weber's "Euryanthe" Overture and the "Prelude and Love Death" from "Tristan and Isolde" and "Ride of the Valkyries" of Wagner. Miss Gearhart played admirably in the Schumann A Minor Concerto.

The Buffalo Symphony Association has begun a one-week membership drive to enlist 1000 new members to the orchestra's supporting organization. Dr. Lesser Kauffman, chairman of the executive committee, is in charge of the campaign. Mrs. Chauncey J. Hamlin heads the women's committee and Robert Heussler is chief of the men's corps.

Jan Sikesz, Dutch pianist, was heard in a program at the residence of Mrs. Dexter P. Rumsey on March 8. Numbers by Chopin, Wagner, Cyril Scott and Debussy were given.

Fritz Kreisler gave his annual recital in Buffalo on March 9, under the Michael-Kraft management. The program included Grieg's C Minor Sonata for violin and piano and shorter compositions.

Gustav Ferrari, composer and pianist, gave a lecture-recital on the growth and development of music in France at the Garret Club on March 17. He was also heard at the Allendale Theater in a program of the Buffalo Players on March 15.

Rose E. Erskine, pupil of Lillian Hawley Gearhart, was presented in a piano recital at the residence of Mrs. Dexter P. Rumsey on March 12.

Charlotte M. Smith of Buffalo, pianist, was heard by a large audience at D'Youville College on March 16.

FRANK W. BALCH.

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A Visitor Speaks His Mind on Conducting of Recitals Here

To the Editor of MUSICAL AMERICA:

I am a humble music-lover from the Antipodes, and one evening last week I treated myself to a recital in Aeolian Hall. The recital had been advertised to begin at 8.15, so I arrived promptly at 8.10. However, this punctuality was unnecessary, for at 8.30 late-comers were still straggling in and no signs of life had been visible on the platform. In the meantime opportunity was taken by the audience to hold various receptions and *conversaciones* in various parts of the hall, including of course the aisles. Through or around these homely groups the ushers—frail girls, nondescriptly attired—navigated an apologetic course with other late-comers in tow. I spent this quarter of an hour's grace studiously reading the program. To endeavor to look elsewhere was to encounter the ox-like stares of many pairs of eyes engaged in the absorbing pastime of watching the rear guard of the audience.

However, some minutes after 8.30, with the appearance of the recitalist, the aisle groups dispersed and numerous twisted necks assumed normal positions until completion of each item. I understand that this recital was managed by one of the largest musical bureaux in America. I wonder if they would mind hearing an outsider's impressions and suggestions. At any rate, here goes.

If a concert is advertised to begin at 8.15, let it begin at 8.15 on the dot. If 8.15 is found by experience to be too early for the average concert-goer, make the commencing hour 8.30 or 8.45 and advertise it as such. Any variation from this procedure is an imposition on the considerate people who have the common decency to be in their seats at the proper time. Keep all the aisles clear of all persons other than officials or patrons

being shown to their seats. Employ only men as ushers and have them distinctively attired, either in uniform or full evening dress. The more dignified the ushers, the greater the psychological reaction on the audience. When the piano or chairs on the platform need attention, have this done by a uniformed attendant of the building, not by a youth in a gray sack suit. If the accompanist needs an assistant to turn the pages of the music, insist that the latter wear the conventional attire adopted by the performer and not an everyday business suit. Put the above suggestions into effect, and the patronage of these recitals will improve. After all, music has its appeal to the esthetic, and anything crude in its presentation jars. New York boasts the most expensive concert management in the world. I have seen better in cities the merest fraction of the size of New York. ANZAC.

New York City, March 21, 1923.

Asks for Material Concerning Dvorak

To the Editor of MUSICAL AMERICA:

It would be rendering a great service to Dr. Hans Schnoor, Queerallee 23, Klotzche-Dresden, Germany, if you should mention in the columns of your paper that, being now engaged in writing a biography of Antonin Dvorak, Dr. Schnoor would welcome and gratefully acknowledge any communications from persons who knew the Bohemian composer during his sojourn in America, or any copies of Dvorak letters which have biographical interest. CARL ENGEL, Chief, Music Division, Library of Congress.

Washington, D. C., March 28, 1923.

The Fontainebleau Summer School

To the Editor of MUSICAL AMERICA:

May I ask you to give publicity to the very generous and culturally important

movement which was inaugurated by the Government of France in conjunction with a number of her most distinguished musicians immediately after the war?

In order to stimulate more intimate musical relations with our country and still further to demonstrate France's affection for our people, a summer school exclusively for American artists, teachers and advanced students was founded, the French Government donating for this purpose an entire wing of the historic Palace of Fontainebleau. Amid these ideal surroundings talented American musicians and students can enjoy for three months—from June 24 to Sept. 24—the inspiring tuition and personal companionship of some of the greatest musicians of France, who so generously give their services to this international movement.

This school is not intended in any way to compete with any of the splendid institutions of musical learning, or with any of the great teachers that can be found in the centers of music in America. Its object is to offer a kind of post-graduate course to advanced students and to give to American teachers an opportunity to acquaint themselves with French pedagogy, in order that they may carry such of its characteristics as appeal to them to American soil.

The tuition fee has been made remarkably low, the difference in the cost of maintaining the school being made up by a subsidy from the French Government and the City of Fontainebleau. The women students are lodged in the Palace itself, the men students in neighboring villas. Excellent meals for all the students are provided in the dining room of the Palace. The cost for this and for the tuition amounts to only 1200 francs per month for a three months' course, which at the present rate of exchange is a very small amount. Besides this, the French Steamship Line has granted a reduction of 30 per cent on their rates for the students of the school.

The directors of the Fontainebleau School are the two distinguished musicians, Charles-Marie Widor and Max d'Ollone. The former is well known to all Americans as composer, organist and perpetual secretary of the Institut de France. The latter is a *Grand Prix de Rome*, composer and professor at the Paris Conservatoire. The teachers include such well-known musicians as Paul Vidal, André Bloch, Nadia Boulanger, for composition and harmony; Widor and Libert, for organ; Isidor Philipp, most famous of French piano teachers, besides a special class for opera singers under the direction of the stage manager and various singers from the grand opera.

The school has already been in active operation for two years with the happiest results, and this summer's season will open on June 24. The French Government has extended its plans still further by reserving still another wing of the Palace for American students in painting and architecture.

The chairman of our American committee in charge of arrangements is Francis Rogers and applications can be made at the office of the committee, National Arts Building, 119 East Nineteenth Street, New York. It is necessary that every applicant present an indorsement by some known citizen of the community in which he resides as to his character, and a recommendation from a professional musician of standing regarding his musical qualifications.

WALTER DAMROSCH, President American Friends of Musicians in France.
New York City, March 24, 1923.

Who Pays the Piper?

To the Editor of MUSICAL AMERICA:

May I bring up a point that is seldom considered or touched upon in a world

where a good deal is taken for granted? I have in mind the composer, and particularly the American composer, who, having passed the iron portals, has succeeded in having a score accepted for performance by one of our great symphony orchestras. Is this man to be envied? Yes, and no. Perhaps he is "well fixed," as the saying goes. Then he does not enter specifically into my argument. But say he is poor, as composers notoriously are. Say he works long hours to earn the well-known and expensive staff of life. Then the acceptance of his score means for him a serious outlay either of time or money. For he must provide his own orchestral parts; and any one who has composed a score for full orchestras knows what a formidable and dreary task copying the hundred odd parts amounts to, or how costly that copying is when one gives it out.

Now, no one who writes for orchestra is afraid of hard work. That is self-evident. But many men have not the time to spare from scraping up a scanty living to give weeks to this deadly labor. On the other hand, the cost of such work is prohibitive to many purses.

I suppose ways and means are found to aid busy and impecunious composers in such cases. I also know, from my own experience, that no such action is taken unless one solicits it (perhaps not even then); and why should a composer have to ask for charity? Conductors merely take it for granted that the parts will be forthcoming by a certain date. The unknown composer must deem himself signally favored and flattered even to secure a performance. He derives not one penny of remuneration from the performance. No; on the contrary, as I have pointed out, he is usually much poorer in worldly goods, thanks to a system which puts it up to him to provide the orchestral material.

Is this fair? Should not the great orchestras, which find money for everything else, have a fund just for this purpose—to provide parts of new scores they play? I do not ask for remuneration—who is a composer to expect pay for the fruit of his heart and brain? I do ask common justice to that modern Quixote, the composer who venerates and pursues his noble art.

AN AMERICAN COMPOSER.

New York City, March 28, 1923.

KANSAS CITY, KAN.

March 31.—The Zoellner Quartet gave the fifth of the concerts in the Chamber of Commerce Series recently. The students' department of the Mozart Club, at its second "guest day" on March 10, presented the Mozart Club Chorus, under Earl Rosenberg, with Mrs. E. W. Henry and Esther Shaw Gibson as accompanists. Students of the Horner Institute of Fine Arts were presented in a musicale on March 18. The Institute gave a program of ballet numbers, under the leadership of Musette Hallier, and with accompaniments by the Institute Orchestra, at Ivanhoe Temple on March 17, a joint program was given by T. Smith McCorkle, violinist, and Mrs. McCorkle, pianist, of Kansas City University, at Central Avenue M. E. Church, March 13. IRMA WILKINSON COOKE.

LAWRENCE, KAN.

March 31.—The School of Fine Arts of the University of Kansas announces the engagement, for the third summer, of Dudley Buck for a master school in singing to be held from June 11 to July 20. H. L. BUTLER.

ATLANTIC CITY, N. J.

March 31.—Mme. Bell-Ranske, managing director of the People's Art League of New York, lately addressed a large audience in the Venetian room of the Ambassador Hotel on the subject of Henrik Ibsen as a man, dramatist and altruist. Katherine Heyman Virgil, pianist, gave several solos following the address.

Musical America's Guide for 1923

Edited and Compiled by

John C. Freund

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Charles Hackett Acclaimed on Two Continents in Opera and Concert

(Portrait on Front Page)

CHARLES HACKETT, American tenor, who for the last two seasons has divided his activities between this country and Europe, has just achieved another European success, this time at the

Teatro Liceo in Barcelona, Spain. After ending his American tour in December, he sailed for Spain, where he appeared in "Tosca" on Jan. 18, achieving one of the greatest successes of his career. He repeated his success later in Rossini's "Barber of Seville"; Puccini's "Bohème,"

and in Massenet's "Manon." In the course of his engagement he became so popular with the Spanish public that it was no uncommon occurrence for many of his admirers to cheer him from the theater to his hotel. At his farewell performance a piano was brought to the stage and he sang songs until after one o'clock in the morning. Mr. Hackett is now at the Monte Carlo Opera, where he has become a favorite through his work in former seasons. From Monte Carlo he will go to Stockholm for a short season; thence again to the Opéra in Paris, and in August he will return to Spain for a number of special performances at San Sebastiano. Besides his recent operatic activities, he found time to give the first of a series of recitals in the Royal Albert Hall in London.

Mr. Hackett was born in Worcester, Mass. Until his first visit to Europe, where he became a pupil of Lombardi in Florence, he studied with the Hubbards in Boston. Following his successful début in Thomas' "Mignon" in Genoa, he was heard at La Scala in Milan, at the Constanzi in Rome, and in the principal cities of South America. He made his American début at the Metropolitan Opera House in Rossini's "Barber of Seville" in January, 1919, and for three years was heard in leading rôles in the French and Italian operas. His voice is a lyric-dramatic tenor and he sings with much finish and purity of style.

Mr. Hackett will return to America in the fall for a season in concert under the management of Charles L. Wagner.

Klink Re-engaged for Glens Falls, N. Y.

GLENS FALLS, N. Y., March 31.—Frieda Klink, contralto, gained a decided success in her recital in the First Presbyterian Church on the evening of March 20. She sang three groups of songs and a Verdi aria, to which were added several encores. She was assisted by Mary Ades, pianist, who was applauded in numbers by Debussy and Liszt. Both artists have been re-engaged for a concert on April 6.

SPRINGFIELD, ILL.

March 31.—Maurice Dumesnil, pianist, was heard in an attractive recital at the First Christian Church on March 12 and played with rare artistic judgment a program which included Beethoven's Sonata "Appassionata," Mendelssohn's Scherzo in E Minor, Liszt's Twelfth Rhapsody and numbers by Debussy and Mrs. H. H. A. Beach. This was the closing recital of the Amateur Musical Club's Series.

NETTIE C. DOUD.

The Griffes Group, Olga Steeb, pianist; Edna Thomas, mezzo-soprano, and Sascha Jacobinoff, violinist, has just concluded a four weeks' tour, extending from Providence, R. I., to Anderson, S. C.

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"Half revealing, half concealing
All alluring,—none assuring."

THE piquant artifice of the great women of the French Courts, their wit, and their enslaving charm is what

La Petite Gondre

has been bringing to the American concert stage and "echo answers echo"—from New York to San Francisco

NEW YORK SUN:

VIVE LA GONDRE. Shortly after the war a small whirlwind in the very pleasant shape of Mona Gondre, a young French singer, came to New York and swept up a field of superlatives. She was back again last night, this time from the Pacific Coast. It was a delightful concert at Town Hall of sugar and spice, Miss Gondre proving her sprightly comicality as a costume singer.

DETROIT JOURNAL:

Mona Gondre, dainty and exquisite as a Fan by Watteau, a well-schooled performer of the Gallic School, though with the charm of youth, captivated her beholders at the Statler yesterday afternoon.

ST. LOUIS GLOBE-DEMOCRAT:

In all of her offerings, the pretty young French woman displayed a surprising pantomime and mimicry, and kept her entire audience at rapt attention. She endeared herself by her skilful and worthy renditions.

SAN FRANCISCO EXAMINER:

MONA GONDRE WINS PRAISE—Imagine a Louis Sieze Figurine coming to life, singing, dancing and making merry with a vivacity that can turn swiftly to tragedy and you have this charming little artist to the life. Archness and subtle cynicism, the ingenious and mocking, follow with kaleidoscopic variety. To see her is to have a glimpse into the France of the days that preceded the Revolution. Miss Gondre is not only an artist, she is a social document. The pity of it is that Miss Gondre gave only one entertainment. But she will give again.

Mona Gondre is available singly or in conjunction with the Salsedo Harp Attractions or in joint recital with Elise Sorelle, Harpist, or Lotta Van Buren, Clavichordist.

Exclusive Direction of Catharine A. Bamman, 53 West Thirty-ninth Street, New York City.

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has been as highly praised as it has been widely used, but the editors, seeking perfection, have just revised and enriched this beginner's book.

In accord with the progressive methods of today both clefs are used at the start; and in order to give the beginner an abundance of material the 56 pages of these first nine lessons have been crowded as full of attractive music as possible.

We want every user of the course and every wide-awake teacher interested in it to have a free copy of this new edition. We are therefore offering to send such Piano Teachers *without charge* a copy of the 1923 edition of the *First Quarter of Year One of the Music Students Piano Course*.

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Opera Houses in Which Mme. Cahier Has Sung:

Aside from the Imperial and Royal Court Opera in VIENNA, the Royal Prinzregenten Theatre in MUNICH most of the leading Opera Houses in all Europe.

Orchestra Appearances Booked for Season 1922-1923

| | |
|---|---|
| Philadelphia Symphony Orchestra..... | LEOPOLD STOKOVSKI, Conducting Washington, D. C., Nov. 7 |
| The Cincinnati Symphony Orchestra..... | FRITZ REINER, Conducting Cincinnati, Nov. 10 and 11 |
| The Detroit Symphony Orchestra..... | OSSIP GABRILOWITSCH, Conducting November 16 and 17 |
| The Cleveland Symphony Orchestra..... | NICOLAI SOKOLOFF, Conducting December 8 and 9 |
| The Friends of Music Society, New York..... | ARTUR BODANZKY, Conducting December 31 |
| Beethoven Association..... | CAHIER, CASALS, THIBAUD, BAUER New York, January 8th February 5 and March 5 |
| New York City Recitals..... | ARTUR BODANZKY, Conducting February 25 |
| The Friends of Music Society, New York..... | FRITZ REINER, Conducting April 2, Indianapolis, Ind. |
| Cincinnati Symphony Orchestra..... | |

Tributes from the World-Renowned Musicians to the Art of Mme. Cahier

WALTER DAMROSCH:

"Mme. Cahier is one of the finest artists that America has produced. She unites a lovely voice with perfect and subtle comprehension of the music she interprets. I shall never forget her rendering of Berlioz 'La Captive.' It was perfection!"

ARTHUR BODANSKY:

"I take great pleasure in stating that I consider Mme. Cahier one of the greatest singers of our day. Her voice, her deep understanding, her thorough musicianship, are equally beautiful and impressive. It has always been a great pleasure and an inspiration to me to work with her! I hope, in fact I don't doubt, that her success in this country will be just as splendid as it has always been in Europe."

FRITZ REINER:

"Is it really necessary to say anything about Mme. Cahier? I should think that everybody in the music world knows what a fine artist, and charming lady, she is. Among her great many attainments, I personally admire her exquisite taste and perfect musicianship."

BRUNO WALTER, Director of the Wagner and Mozart Festivals at Munich:

"A wonderful contralto, whose soulfulness is even as moving as her technique is admirable."

OSSIP GABRILOWITSCH:

"Mme. Cahier is a very great artist. She had a splendid reception from our Detroit audience. She sang most beautifully."

ERNEST BLOCH to Ona B. Talbot:

"It is a very great pleasure for me to give my opinion of Mme. Cahier's work, as she is one of the very few artists I have heard who was able, by the magic of her splendid voice and magnificent interpretation, to carry me away from the concert hall and transport me to the enchanted world in which the composers lived when they created the works she performed. As for my 22nd Psalm, which she gave here in Cleveland with tremendous success, I cannot dream of a better interpreter."

PROF. ADOLPH WEISSMANN in the Berliner Zeitung am Mittag, 1922:

"... in comparison to Mme. Cahier's noble singing, all other singers seemed like brass and tinkling cymbals. Mahler's 'The Songs of a Wandering Journeyman.'"

EDVARD GRIEG:

"Mme. Cahier is the greatest artist I have heard in my long life, because she is able to do everything."

GUSTAV MAHLER:

"Through the engagement of Mme. Cahier, I have obtained for the Imperial Opera, Vienna, the artist whom I have been looking for for the last five years."

CAMILLE SAINT-SAENS:

"Mme. Cahier is a very, very great artist with a golden voice—an ideal 'Dalila.'"

ARTHUR NIKISCH:

"The great incomparable artist!"

DR. LOUIS, Munchener Neuste Nachrichten:

"The contralto of contraltos. Among the singers one hears today in the German concert halls, Mme. Cahier is incomparable."

DR. ALEX. BERRSCHE, Munich:

"I regard Mme. Cahier as the greatest singer."

DR. OTTO NIETZEL, Cologne:

"Mme. Cahier is the Lilli Lehmann of the alto voice."

MAX KALBECK, Vienna, Brahms' Friend and Biographer:

"She sang my heart out of my body."

VICTOR CAPOUL, Paris:

"Mme. Cahier is the Carmen of whom I have dreamed."

COQUELIN, Aine, Paris:

"Mme. Cahier has the real and true artist's nature."

JEAN DE RESZKE, Paris:

"With her wonderful contralto voice and artistic nature, Mme. Cahier is going to have a very great career." (Mme. Cahier's teacher.)

DR. LEOPOLD SCHMIDT, Berliner Tageblatt, 1922:

"Mme. Cahier is incomparable." "Das Lied von der Erde."

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(The Countess and Pauline)
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Sung 67 times in America and Europe.

Excerpts From a Few of Her Critics:

WASHINGTON—Evening Post: "Mme. Cahier displayed a vocal organ of great power and wide range, and sang with skillful method."

CINCINNATI—Enquirer: "Mme. Cahier is more than a singer. She is a thorough musician who is possessed of a splendid voice which is so obedient to her wishes that she can use it to express any emotion which she desires. She is an artist for artists. Only a singer of her mental and musical equipment could sing the Bloch & Mahler cycle where Mme. Cahier's reassuring and splendid command of her resources was a delight."—Augustus O. Palme.

DETROIT—Evening Times: "... evinced a dash and fire and vocal flexibility that completely won her hearers."

Detroit News: "... voice is strong, melodious and expressive. Her artistic conception of Tchaikowsky's Aria was a notable piece of work and deserves remembering."

CLEVELAND—Plain Dealer: "... she returns a great singer, endowed with a voice of surpassing opulence, splendidly telling tumbre and a wonderful command of dramatic utterance. The poignancy, the passion, the intensity of her singing was simply overwhelming. It was an exciting experience and the audience accorded her a genuinely impressive ovation."—James H. Rogers.

Commercial: "She is a great singer because so few singers have that power to move hearers emotionally. The verdict of Europe is right."

Press: "She disclosed a voice of opulent sonority and dramatic intensity. She rendered the compositions mentioned magnificently and fully deserved the ovation tendered her."—Wilson G. Smith.

The News: "Nobody save perhaps Schumann-Heink has offered these numbers to us with anything like such beautiful tone and such authority—singing of the sort we always want and so seldom get."—Archie Bell.

Society of the Friends of Music in New York City

Brahms Concert, Dec. 31st, 1922

Richard Aldrich in The Times: "Her singing was artistic and intelligent; her voice rich in quality; her musical interpretation deeply felt and discerning."

Tribune: "... produced a contralto that had depth, richness and a respectable range, qualities contributing to an expressive performance."

Max Smith in American: "... sang with interpretive discrimination and warmth of feeling."

Deems Taylor in the World: "... voice has color and expressiveness and warmth of feeling."

Evening Journal: "The audience recalled her enthusiastically a number of times."

At the Beethoven Concert—Cahier, Thibaud, Casals and Bauer

Richard Aldrich in the Times: "... a rich, powerful voice, intelligence to capture the fervent eloquence of the songs, a diction of unusual clarity, phrasing that graphically exposed the musical outline, were in her musical equipment. Her singing had many beauties, really great qualities and a heartfelt sincerity."

W. J. Henderson in The Herald: "Her singing was profoundly moving. It was a noble flight of lyric interpretation, and it said much for the woman as well as the artist."

Evening Journal: "... she sang this cycle with a very flexible, varied mating of vocal color to word and phrase—in a word, touched the songs with an interpretive genuine eloquence."

Pitts Sanborn in the Globe: "This fervent cycle was given a simple, sincere and intensely dramatic interpretation which moved the audience to enthusiastic applause."

Max Smith in American: "... An opulent voiced mezzo, gave luscious utterance to Schumann's cycle."

Katharine Spaeth in The Evening Mail: "... but to Mme. Cahier came the greatest enthusiasm of the evening. She was superb. Her interpretations were those of a great artist."

New York Comments, First Recital by Mme. Cahier February 5, 1923

W. J. Henderson in The Herald: "... on a far higher level of artistic enjoyment than the average song recital; program full of interest; fine voice; Beethoven admirably sung; 'Erlkönig' splendid."

Evening World: "... voice used with fine skill—interpretation that of a musician."

Evening Post: "... voice a rich deep contralto; smooth and full from top to bottom; decided dramatic gift."

Globe: "... sang with an assurance which comes from understanding, technical skill and experience; nothing excelled in charm her treatment of French songs."

Tribune: "... displays a voice of rich and lustrous quality."

Evening Mail: "America again proved she could produce a great artist-voice of amazing power and range possessing a uniformly beautiful texture. Middle and upper registers brilliant; lower tones a thrilling resonance which sets the whole neighborhood to vibrating—artistry—and emotional ability."

Sun: "... a woman of magnetism, of keen intellectual grasp of her material."

World: "... and a colorful contralto voice. 'Erlkönig' reached real height of dramatic style; sweeping in scope and harrowing in effect."

Sun: "Program of stringent, subtle demands; needed a notable artist to fulfill. She sang gorgeously."

American: "Her presentation of an interesting program was noteworthy for opulent utterance, distinction of style and sentiment well controlled."

New York Press Comments of Mme. Cahier in Mahler's Great Work,

"THE SONG OF THE EARTH"

New York City, February 25, 1923:

Evening Mail: "MADAME CAHIER BRINGS PERFECTION TO CONCERT—If it is possible to find a definition of perfection it is in Mme. Charles Cahier and her art. No finer personality is before the public on any kind of stage. No finer mistress of song mood and picture could be named and few there are whose voice can be mentioned in the same breath with hers."

Musical America: "Mme. Cahier is an artist who combines perfection of style, perfection of voice production and perfection of interpretation."

Pitts Sanborn in The Globe: "Mme. Cahier, who has made a specialty of this work, sang the contralto solos with complete mastery."

World: "... she has a moving colorful contralto."

Max Smith in American: "Thanks to Mme. Cahier, also to Jac. Urlus, the vocal parts were admirably handled."

Katherine Spaeth in The Evening Mail: "... she sang the contralto lyrics with liquid phrasing and deep tones."

Richard Aldrich in The Times: "The vocal parts were admirably sung. Mme. Cahier's diction was excellent. The music often presents great difficulties by its awkward unvocal character, and much skill was implied in the success which both artists made."

Sun: "... her rich contralto voice brought out every varying bit of color in both words and music. Her style was as finished as the ancient art of the poems, and she produced the most profound impression of the afternoon, seizing and transmitting as she did the heavily perfumed, almost drugged beauty of the work."

Across the American Continent with the American Baritone

John Charles Thomas

RECORDING STOPS AT

BOSTON

Mr. Thomas brought one of the most beautiful and most flexibly used voices now to be heard. The public in general may not note every subtlety of vocal technique in his singing, but anyone who hears him cannot but be impressed by the richness and sweetness of quality of his voice. He is a born singer.—**Boston Globe.**

Mr. Thomas is an unusual singer on the concert stage—he not only has a splendid, sonorous, tuneful, tender and forceful voice which he uses with marked skill and at the right time with deep feeling, but he also has a large supply of characteristic manner which is not over displayed. He is individual and interesting without being forward or bizarre.—**Boston Herald.**

NEW YORK

Bravos and sustained applause resounded in Aeolian Hall following the brightest spots in John Charles Thomas' song recital. These were well deserved, for Mr. Thomas sang as he has never sung before, at least in previous recitals here, using his glorious voice in a brilliant and distinguished manner. Concert goers are familiar with his reputation for fine vocal quality, an easily produced tone and flexibility which permits richly colored singing. These qualities were uniformly in evidence.—**New York Tribune.**

CHICAGO

John Charles Thomas to Be Another McCormack—His art is so complete, so absolutely perfect in every detail, and withal so thoroughly familiar and fine and satisfying, so beautifully finished, and yet so flexible, so correct and yet so warm and winning and natural that one puts aside the critical attitude and remains but to listen and enjoy. Thomas has everything that belongs to the equipment of the great concert singer. A heavenly voice, subtly, exquisitely modulated, and colored to mirror any emotional mood; a tone production that places the tone "dans le masque" where it belongs, vocal and interpretative style that is the essence of refinement, the diction of a born poet, and personality that wins you to him before he sings a note.—**Chicago American.**

LOS ANGELES

Mr. Thomas received the greatest ovation of any male concert singer heard in this city. There were surely as many



encores as he sung songs, and there were several ovations following each group. The Thomas voice is a magnificent instrument. It is gorgeously equipped by nature with the finest of material. This is splendidly augmented by the best in art, beautifully reinforced by genuine musicianship and made thoroughly satisfying through a keen knowledge of the values of interpretation. His tone is full and clear with a ringing resonance, all proof of faultless production. It has beauty in both pianissimo and forte voice and bears the stamp of artistic instinct and musical culture and the joy of singing behind it. Mr. Thomas might be called the courtier of singers.

—**Los Angeles Evening Express.**

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KNABE PIANO



WEEKLY SURVEY OF EUROPE'S MUSIC



Benedict Opera Revived at Old Vic

LONDON, March 30.—Sir Julius Benedict's opera, "The Lily of Killarney," revived at the Old Vic a few days ago, delighted a large audience with its romantic measures. The performance possessed considerable charm, as the work was simply and appropriately given. Frances Hall was an excellent interpreter of the *Colleen Bawn*, acting unaffectedly and singing gracefully. The principal male singers were Robert Curtis as *Myles*, Herbert Thorpe as *Hardress* and Ewart Beech as *Mr. Corrigan*. Charles Corri gave a sprightly reading of the melodious score.

A novel work introduced on the program of the fourth Goossens Chamber Music Concert was a Suite entitled "Captions," the five movements of which were by different British composers of the younger school. These bore the following sub-titles: Moderato, "Twone, the House of Felicity," by Arthur Bliss; Andante Grazioso, "The Lonely Dancer of Gedar," by Herbert Bedford; Molto Ritmico, "The Strange Case of Mr. X," by Eugene Goossens; Adagio, "Lament for a Long-Cherished Illusion," by Felix White, and Allegro, "Valsette Ignoble," by Gerrard Williams. Robert Murchie, flautist, and Esther Coleman, vocalist, were the soloists, the latter singing works by Gerrard Williams, Eugene Bonner, Herbert Bedford and Dame Ethel Smyth.

"Hecuba's Lament," by Gustav Holst, was sung by the Philharmonic Choir, conducted by C. Kennedy Scott at Queen's Hall. Clara Serena was the soloist, and the work at moments achieved genuinely thrilling effects. Rachmaninoff's "The Bells" and works by Delius, Elgar and Balfour Gardiner were also given.

Beethoven's "Missa Solemnis" was sung by the combined Oxford-Bach Choir and the Cambridge University Musical Society, under Sir Hugh Allen's leadership, in a recent noteworthy concert in Albert Hall. The concert, which was given for the benefit of the Appeal Fund for Women's Colleges in Oxford, was attended by a distinguished audience, including the Queen and Prince George.

Prokofiev's Ballet Suite, "Chout," was included on a recent program of the Queen's Hall Orchestra, which also gave the first performance in London of Arthur Bliss' "Color Symphony," conducted by the composer. Honegger's "Pastorale d'Été" was given with Sir Henry Wood as conductor.

Albert Coates resumed the baton of the London Symphony recently in a program which included Three Preludes by Gerrard Williams. Mitja Nikisch, pianist, was soloist in Beethoven's "Emperor" Concerto.

Pick-Mangiagalli's "Carillon Magico" Given in Naples

NAPLES, March 28.—Riccardo Pick-Mangiagalli's "mimetic symphony," "Il Carillon Magico," which was given in New York two seasons ago, had its first performance in Naples at the San Carlo recently, as a "curtain-raiser" before Zandonai's "Giuletta e Romeo." Serafin conducted the work, which was well received. Ettorina Mazzucchielli was the principal danseuse. The Busch Quartet was received with considerable enthusiasm in its recent concert of works by Beethoven, Haydn and Schubert in the hall of the Friends of Music. Some exceptional programs of motets by Palestrina and other composers of church music have been given by the Società Polifonica Romana, under Raffaele Casimiri, in the Church of Santa Chiara.

BARCELONA, March 31.—A program of excerpts from operas in which Charles Hackett has won successes was recently given in the singer's honor at the Liceo. The first act of "Barber of Seville"; the first and second from "Manon," and other scenes were presented. Mr. Hackett also sang two American songs, "Duna," by McGill, and "Thank God for a Garden," by Del Riego, which the Spanish auditors applauded heartily.

Martin Shaw presented an interesting program of his own works at Aeolian Hall, with the assistance of Léonie Zifado, soprano; George Parker, baritone, and the Kendall String Quartet.

Chamber music and dances were combined in a recital program arranged by



From "Eve," London

Eugene Goossens, Composer, and Conductor, Who Sponsored the Production of a Novel Work, "Captions," by Five British Composers in His Chamber Music Concerts: After a Sketch by Kapp

Penelope Spencer at the Hall, Paddington Street. The works given included Goossens' "By the Tarn" and Boughton's "Celtic Prelude," the latter having its first London hearing.

Among recent recital givers, Katherine Goodson and Harriet Cohen, pianists, were notable, the former for her performance of Schubert and Chopin numbers and the latter for her playing with the English String Quartet in a Quintet by Bax. Charles Hackett, American tenor, made an auspicious London recital debut last week.

Sir Edward Elgar has composed the incidental music to Laurence Binyon's "Arthur," a play in verse recounting the story of the characters made familiar by Tennyson and recently produced at the Old Vic.

"The Song of the Soul," a setting for women's voices and orchestra of a poem by Van Eeden, was led by the composer, Elizabeth Kuyper, who is conductor of the Women's Symphony, in a recent concert by that orchestra at the Lyceum Club.

Rome Hears New Native Works

ROME, March 27.—The Accademia Filarmonica sponsored a recent program by three of the younger Italian composers, Renzo Massarani, Vittorio Rieti and Mario Labroca. Rieti was represented by a Sonata and "Three Marches for Animals," of which a "Funeral March for a Little Bird" appealed by its melodic invention. Massarani's "Wedding Procession" for violin and piano did not quite utilize the opportunities offered by its subject, but a Sonata for violin and piano by Labroca, the oldest of the three musicians, proved a promising modernist work of real melodic charm. The participants in the program were Artalo Satta, pianist; Francesco Tirelli, flautist; the violinist Tocili and Signorina Guggeri, vocalist.

ANTWERP, March 29.—Charles Silver's lyric comedy, "La Mégère Apprivoisée," based on Shakespeare's "Taming of the Shrew," was successfully given at the Théâtre Royal here, in the same week that it was performed at Liège and Namur. The composer was called to the stage repeatedly.

VERONA, March 27.—Montemezzi's "La Nave" received its first local hearing at the Teatro Filarmonico recently.

The performance, like its American première by the Chicago Opera Association in 1919, was attended by the composer. The principal singers included Ulysses Lappas, tenor, heard in Amer-

ica with the Chicagoans; Signorina Carena, and the baritone Granforte. With the composer, they were called many times before the curtain. La Rottella conducted.

Famous Berlin Opera House to Reopen

BERLIN, March 24.—The reopening of Kroll's Theater, famous as a home of opera in pre-war days, has been set for the early autumn. The institution will be under the patronage of the government and will form one of a chain of State Theaters of Prussia, of which Leo Blech is principal musical director. It is reported that an invitation will be extended to Sir Thomas Beecham to officiate as guest conductor at a special performance.

At the Staatsoper, Hermann Jadlowker, once of the Metropolitan in New York, gave one of a series of guest performances recently as *Pinkerton* in "Madama Butterfly." Elise von Catapoll was the protagonist of the title rôle and Fritz Stiedry led the orchestra.

Beethoven's "Missa Solemnis" had a superior performance by the chorus of the Singakademie and the Berlin Philharmonic, under Dr. Georg Schumann's baton. The quartet of soloists included Kathe Neugebauer-Ravoth, Hilde Ellger, Alfred Wilde and Hans Vaterhaus. Fritz Heitmann was at the organ.

A first performance of the Prelude to "Ahasver," an opera by Paul Zschorlich, was given by the Philharmonic, under George Graner, in a recent concert. The soloists in excerpts from "Tristan," on the same program, were Ellen Overgaard, Margarete Ober, Fritz Soot and Julius Roether.

Civic musical organizations from the Ruhr, including those of Essen, Dortmund and Bochum, gave a concert of interest in the Grosses Schauspielhaus. The orchestras of these cities were led, respectively, by Max Fiedler in Brahms' First Symphony; Wilhelm Siebens, in Beethoven's Fifth, and Rudolf Schulz-

Dornberg, in the Adagio from Bruckner's Sixth.

A program of Tchaikovsky's works given by the Berlin Symphony, under the young conductor, Vladimir Shavitsch, included the Concerto in B Minor, in which the soloist was Tina Lerner.

Dr. Heinz Unger, who recently won acclaim for his leadership of Mahler's Eighth Symphony, conducted a program of Bach and Mozart works. The latter composer's ballet music to "Les Petits Riens" was a feature of the orchestral program, and the pianist, Marie Zweig, was soloist in Bach's Concerto in D Minor.

The fourth symphony concert sponsored by the publication, *Theater*, included Scriabine's "Divine Poem," which had a satisfying reading, under Vladimir Metzl's baton.

New works presented at a recent concert in the Grotrian-Steinwegsaal included Wolfgang Jacobi's Piano Trio and Stefan Frenkel's Quartet for Four Violins.

A third song recital by Harriet Van Emden was given for the benefit of a relief fund for German and Austrian musicians. She sang arias by Handel and songs by Grieg and Mahler.

Nils Grevilius, conductor of the Stockholm Opera, led the Berlin Philharmonic in a fine program, which included Mahler's First Symphony. Walter Gieseck was the piano soloist in Brahms' Concerto in B.

The eighth concert by the Philharmonic included Pfitzner's Overture to "Käthchen," excellently performed under the leadership of Wilhelm Furtwängler.

"Die Schönen Rivalinen," a comic opera by Hans Linne, an American composer, at its recent première made a good impression by its lilting score.

Koussevitzki Conducts "Boris" at Paris Opera

PARIS, March 30.—Moussorgsky's "Boris Godounoff" had a hearty reception at the Opéra under the baton of Koussevitzki. Vanni Marcoux impersonated the titular character in grand style. The cast included Fabert as *Shouisky*, Jane Cros as *Marina*, Mmes. Laval and Course and Mlle. Montfort and MM. Dutreix, Huberty, Gresse, Carbelly, Dubois and Ernst, the last of whom substituted for Mahieux, indisposed. The last concert of a series given by the "Revue Musicale" included a Piano Quintet by Mozart, a Divertissement by Roussel and a Villanelle for chorus and piano by Paul Dukas. Dorothy Moulton, English singer, gave works of her countrymen on the same program. Among the recent recitalists was Marguerite Namara, American soprano. At a recent Concert Colonne, Edmond Malherbe's Overture to "L'Avare" had a first performance. An orchestral novelty was given at a recent *Lamoureux* Concert in Charles Levadé's "Amour d'Héliodora." Ellen Sinding and Iril Gadeskow, the former of a leading Christiania theater, were presented in a dance program at the Femina. The "Société Philharmonique" recently gave a festival of works of Maurice Ravel. The artists heard included Madeleine Grey, who sang the "Histoires Naturelles" and "Mélodies Hébraïques"; Robert Casadesu, pianist, soloist in "Gaspard de la Nuit" and "Ma Mère l'Oye," and Mme. Peterson-Stroobants, who aided the Merckel Quartet in an Introduction and Allegro.

LONDON, March 30.—The Teatro Piccolo of Rome, a marionette troupe which gives musical works to the accompaniment of an orchestra led by Francesco Ticciati, will open a London season at the New Theater in April. This company is said to be unique in that it performs operas, such as "Il Barbiere," with the assistance of eight singers. Busoni was at one time reported to be composing a work especially for it.

"Tristan and Isolde" Restored to Costanzi Stage

ROME, March 20.—The Wagnerites among the opera-going public welcomed the return of "Tristan" to the repertoire of the Costanzi in an assemblage that had an almost solemn demeanor. Under the baton of Vittorio Gui the orchestra gave a sonorous and impressive reading of the score. The work had a reception that grew steadily in enthusiasm until the close of the opera. Lucy Weidt was an imposing figure as the heroine. The other participants were Amedeo Bassi, as *Tristan*; Zinetti as *Brangäne*; Attanasio as *Kurvenal*, and Torres De Luna as *King Mark*. A second new production at the Costanzi was that of Massenet's "Manon," with Carmen Melis in the title rôle, and Dino Borgioli as the *Chevalier Des Grieux*. This work, also led by Gui, had an unequivocal success. Among the more notable recitalists of recent weeks has been Ferenc Vecsey, violinist, whose playing of a program, including a work by Respighi, was marked by fine temperament. A concert at the Augusteum recently included Respighi's "Primavera," for soloists, chorus and orchestra; excerpts from Zandonai's "Primavera in Val di Sole," and Dances and Finale from Franco Alfano's new opera, "Sakuntala." In a previous concert the Augusteo Orchestra gave a stirring performance of Stravinsky's "Sacre du Printemps," under the leadership of Bernardino Molinari. A concert of works by P. A. Tirindelli, whose labors at the Cincinnati Conservatory in the United States are of recent memory, was given at the Sala Sgambati by Maria Soccorsi, vocalist, and Maria Flori, violinist. The event was under the patronage of the Queen Mother of Italy. Marius François Gaillard, French pianist, gave a program of works by Debussy, Ravel and Milhaud at the Academy of Santa Cecilia.

VIENNA, March 20.—Berlioz's "Damnation of Faust" was given under the leadership of Von Klenau, by a chorus from the Singakademie, with Elisabeth Schumann singing the music of *Gretchen*.

GANNA WALSKA

What Herman Devries, the
Eminent Chicago Critic, said

CHICAGO AMERICAN

VOL. XXIII., NO. 220—P. M.

CHICAGO, WEDNESDAY, MARCH 21, 1923.

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WALSKA CAN SING, SAYS CRITIC OF AMERICAN

Herman Devries Hears Diva in
McCormick Home; Voice
of 'Highest Quality.'

BY HERMAN DEVRIES.
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Publishing Company.

I have heard Ganna Walska-McCormick. And I have "discovered" that she can sing.

Until 5 o'clock yesterday I had no idea I was to have the pleasure of meeting her, much less of hearing her. But learning that Harold McCormick was again in the city, and having a personal matter to discuss with this genial friend, whom I have known so many years, I telephoned for an appointment, and at 5 o'clock my wife and I drove out to Mr. McCormick's Rush st. house, where we were received by Mr. and Mrs. McCormick and Mrs. Emmons Blaine.

For a moment let me lay aside my character of music critic and assume that of my charming colleague, "The Chaperon," in order to relate that tea was poured by Mrs. Emmons Blaine and that simplicity, harmony and hospitality were the characteristic elements of the reunion.

IS UNOSTENTATIOUS.

Let me add as well that Mme. Walska-McCormick is astonishingly unostentatious. She displays neither pose nor pompous dignity, affectation nor self-sufficiency. She was

dressed beautifully, but she wore not a single costly ornament except the long earrings, which were, by the way, most becoming.

I told Mr. McCormick that I was on the point of going to Rock Island: under orders from The Evening American, when we heard that Mme. Walska was to give a recital there some time ago, and that I was so disappointed when the news of the cancellation came to us, and the long-deferred hearing was again postponed.

"Now that you are leaving for Europe on the 28th, when shall we have the opportunity of hearing you, madame?" I said, following immediately with a request for a present "audition." After half an hour's pleading from me, Mme. Ganna Walska unwillingly consented.

BLAMES STAGE FRIGHT.

And now I am almost sure it is nervousness, stage fright, or lack of self-confidence that has caused the singer to create any unfavorable impression reported from numerous sources after recent appearances in concert.

Mme. Walska sang for us the difficult aria of Constance from Mozart's "Abduction From the Seraglio" and Suzanna's aria, "Porgi Amor," from Mozart's "Figaro's Wedding," two excerpts from classic song literature, demanding superlative vocal training as well as a natural understanding of the art of song.

These and Strauss' "Voices of Spring" comprised the miniature recital for which Mme. Jeanne Krieger, a remarkably talented young Parisian pianist traveling with the McCormicks, furnished the accompaniments.

GANNA CAN SING.

For the benefit of the curious, who have read of Mme. Walska's adventures in the music world, I am glad to be able to supply this information—Mme. Walska has not only a very good voice, but, what is more important, she can sing.

The classic arias were read with poise and refinement of tone and shading; phrased with taste and style. In the Strauss waltz the coloratura was smooth and fluent and the high notes were delivered with power and technical assurance. Besides, she has an exceedingly wide voice compass and sang in perfect tune.

I can, of course, only judge from what I heard in the McCormick drawing-rooms.



Photo by Demeyer

Madame Ganna Walska has a voice of rare quality, declares Herman Devries, music critic

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HAZLETON, PA.

March 31.—Robert Braun, pianist was the assisting artist with the High School Choral Club, under D. J. Lewis, in its recent concert at the High School. Mr. Braun played numbers by classic

and modern Russian and American composers. John Treharne, local tenor, sang Massenet's "Élegie" and Tosti's "Good-bye." The chorus made a good impression in numbers under Mr. Lewis' leadership.



Photo by Apeda

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JERITZA AN ADMIRER CINCINNATI VISITOR

Soprano's Recital and Last of "Pop" Series Among Week's Events

By Philip Werthner

CINCINNATI, March 31.—Marie Jeritza, soprano of the Metropolitan Opera, gave a concert here this week before a large audience with the assistance of William Wolski, violinist, and Walter Golde, accompanist. Mme. Jeritza made a deep impression and was obliged to add several encores. Mr. Wolski layed a Largo by Handel, a Gavotte by Lully and the Concerto in D by Paganini. He too was recalled several times.

The Symphony gave its twelfth program on March 24 at Emery Auditorium before a sold-out house. First on the program was the Brandenburg Concerto in G of Bach. Then came Beethoven's Violin Concerto, magnificently played by Erna Rubinstein, followed by the famous Symphony in E Flat of Mozart, which sent the audience home with renewed admiration for the music of the old masters. Fritz Reiner conducted authoritatively.

On the following afternoon the Symphony gave its last "Pop" concert of the season to a capacity audience in Music Hall. The program comprised the Overture to the "Secret of Suzanne," by Wolf-Ferrari; the ballet suite, "Sylvia," of Delibes; selections from the "Nutcracker Suite" of Tchaikovsky and the "Blue Danube" waltz by Strauss. In all of those the orchestra responded admirably to the conductor's indications. Several of the numbers had to be repeated. The soloist was Eulah Corner, contralto, a pupil of Giacinto Gorno of the College of Music faculty. In arias from "Samson et Dalila" and "Don Carlos" she displayed technical certainty and excellent vocal qualities.

The members of the Matinée Musical Club gathered at the home of Mrs. Ruthford Cox on March 21, heard a program given by Mrs. Louis Poock, Mrs. Millard Shelt, Carrie Schaefer,

Mrs. William J. Schroeder, Mrs. Maurice Joseph and Lillian Kreimer.

Arlene Page, a talented pupil of Mme. Liszniewska of the Conservatory of Music, gave a piano recital on March 29.

The new organ at the Fenwick Club was dedicated on March 19 by J. Alfred Schehl. Herman Dittmar, Robert Thuman, Master Raymond Holthaus and George A. Witte were the soloists.

Dr. Karol Liszniewski of the Conservatory of Music appeared on March 26 in another capacity than his customary one when a quartet under his direction, composed of Margaret Powell, Lucy DeYoung, Clifford Cunnard and Howard Fuldner, sang a cycle by Brahms, "Love-song" waltzes. They sang a number of other quartets as well and deserve the commendation they received.

Karl Kirksmith, first 'cellist of the Symphony, and Jean Verd, pianist, gave a recital at the Conservatory on March 27, at which they played a sonata by Leo Ornstein and one by Boellmann.

YORK, PA.

March 31.—The York Woman's Club chorus gave a recital of American Indian music with appropriate costumes and scenery, in the club auditorium, on March 20, before a large audience. Mrs. E. J. Decevee, of Harrisburg, conducted the chorus. The principal work given was Clarence Bawden's "The River of Stars," with Jane Nielson, of Lancaster, soprano soloist. The other soloists were: Mrs. H. L. Link, Mrs. Cecil Stewart, Mrs. Charles Motter, Helen Ziegler, Margaret Mundorf and Peter A. Dardis. The chorus was accompanied by Mrs. Arthur Reeser, pianist, and George Ruby, flautist. J. L. W. McLELLAN.

PRINCETON, N. J.

March 31.—John Barclay, baritone, and Arthur Whiting, pianist, gave an interesting recital in McCosh Hall, on March 13. The first group was devoted to the Italian School, the second to the German, the third to the French, the last groups consisting of old Irish folk-songs. Arthur Whiting played the accompaniments and also gave a talk on the compositions. FRANK L. GARDINER.

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Philip Hale in the BOSTON HERALD:

"Isa Kremer was favored by Nature. Her personality is striking, suggesting the Orient. Her face is mobile and expressive. Her carriage is effective. The voice is flexible, obedient to dramatic intentions, with many tones that are of rich and haunting quality. The singer knows how to employ this voice in bringing out the sentiments of the text in tones. This is to be said. The singer caught admirably the national, or, if you please, racial spirit."

Olin Downes in the BOSTON POST:

"For an exception Isa Kremer is a dramatic interpreter of text who can also sing. She has a voice in itself of rich and brilliant qualities, and she knows how to employ it in song as well as in recitative. She has an almost unlimited variety of nuances and colors at her disposal."

BOSTON AMERICAN:

"Isa Kremer is a musical institution—there is nobody like her, never has been and probably never will be."

Edward Moore in the CHICAGO TRIBUNE:

"Isa Kremer developed her own specialty, that of singing the songs of many nations in the language of each and making each one as eloquent and dramatic as any opera of them all."

"Isa Kremer has everything from tender humor to serious tragedy in her larynx, her face and her hands, and she sang before the most friendly audience on earth, one that cheered and applauded and shouted vociferously for the extra numbers desired."

Eugene Stinson in the CHICAGO DAILY JOURNAL:

"Apt at characterization by shade of voice, expert at riveting attention with an extended arm, Isa Kremer does not need the spotlight to hold all eyes intent upon her. She is as impossible to avoid as life and as first-hand and real as life. She is not an artist, and her work is not art, because what she does clings too immediately to what art holds at a distance."

"Standing as irresistible as a child, as knowing as a Sphinx, she lets simple songs sound from her throat and reflect themselves in her gesture and face, like sunlight rushing through a crystal prism."

Wilbur W. Judd in the PIONEER PRESS of St. Paul:

"The best thing that can be said about Isa Kremer is that she is interesting every moment, that there is a 'kick' in everything she does. One could sit for hours under her spell without a thought of boredom. This indicates the great artist nothing less."

John A. Davies in MINNEAPOLIS TRIBUNE:

"Some vocalists sacrifice everything for voice. Isa Kremer sacrifices voice for everything else. In other words, the things she does are dependent for their success on the degree of intelligence that is guiding them and not on beauty of tone. That does not signify this artist does not possess a voice of really good quality, but the dominating traits in her interpretation are a sure sense of dramatic values, the ability to project herself into the mood of the moment. The singer fitted into all her songs with an unconscious grace and a conscious knowledge that caused each to leave an indelible picture on the mind."

H. A. Bellows in the DAILY NEWS of Minneapolis:

"Isa Kremer, announced as an 'international balladist,' is beyond question one of the most gifted interpreters of song in the world, and, what is more to the point, she is like nobody else. . . . Her dramatic expressiveness has a quite unparalleled range."

"Her voice is by no means the conventional con-

cert machine, sometimes it is hard and shrill, often it is exquisitely pure and clear; always it is dramatically expressive. When she does startling things with it, one feels that she is acting with deliberate intention, for her tone production and phrasing are admirable whenever she chooses to make them so, and no coloratura song would present terrors for the flexibility of her upper notes. The harsh, strident tones which occasionally break into the flow of her singing are reminiscent of the raucous sounds with which Chaliapin frequently startles his hearers for the sake of dramatic vividness."

Richard Kountz in the PITTSBURGH POST:

"Isa Kremer's performance is singularly free from restraint or convention. In giving utterance to something she recognizes few of the concert hall formalities. She is an exponent of color, life and emotion. That sort of creature cannot be successfully bridled. Her offering is so unique, so versatile, and of such cultural and broadening significance that it seems concert hall tradition must prove itself either more elastic than in the past or must disappear altogether. Fedor Chaliapin, the greatest artist that appeared in Pittsburgh this season, is another who sets aside, but with almost incredible gentleness and tact, that concert hall convention."

James H. Rogers in PLAIN DEALER of Cleveland:

"Complementing a voice of unmistakably soprano quality, though Miss Kremer essayed no lofty flights to the upper octave, there is, surprisingly enough, a lower register of alto notes, quite à la Schumann Heink. So here we have to do with a singer of unique endowment and attainment."

"Isa Kremer has an astonishingly vivid temperament, but she has also grace and charm. To appraise her performance by orthodox standards would be to do her scant justice. She thrilled and delighted her hearers last night. Which is about as good a proof of artistic merit as any, and worth a lot more than approbation won by painstaking adherence to accepted tradition."

Milwaukee (Wis.) LEADER:

"One of the new experiences in yesterday afternoon's program was Schubert's 'Der Tod und das Mädchen.'"

"Said my friend to the right: 'Now there you have an artist who knows what to make of this Schubert song. Another sings it and it is nothing. This woman sings it and you forget to applaud, so deeply does it impress you.'"

Ralph Holmes in the DETROIT EVENING TIMES:

"Isa Kremer proved an addition to the list of singers who will be welcome whenever they elect to return, for in addition to a voice of pleasant quality, she brings to the concert hall platform something that has been these last few seasons conspicuously absent. That something is a refreshing naïveté, a frank interpretation by gesture and facial expressions as well as voice. . . . And she has hands and arms comparable in my memory only to Pavlova's."

EVENING TELEGRAM, Toronto (Ont.):

"When you see and hear Isa Kremer, a gifted Russian operatic singer, sing the simple songs of the people, you begin to realize what an immense amount of stodgy, dead-alive stuff is tolerated as singing on the average concert platform, for the art of Isa Kremer brings the greatest charm of grand opera to the concert hall. It is singing of the loveliest and acting of the most restrained and beautiful sort. We were not surprised that her audience was enthusiastic and refused to go away."

"Her voice is pure mezzo-soprano; we could say contralto, for there are many contraltos who haven't the glorious lower notes she has and uses with wonderful effect. Its tones are round and



© Apeda, N. Y.

firm and she can plead, coax, threaten, comfort, laugh and weep within the limits of an octave. Its moods are quick changing as colors in a revolving prism."

"We would like to think that Isa Kremer is the pioneer of concert hall music that is to come in the near future."

Catherine Pannill Mead in the MILWAUKEE SENTINEL:

"Isa Kremer's voice possesses the warmth and vibration of a cello and there is golden glow in it that entices even when in response into the language involved she may find it necessary to inject a certain harshness. Her hands, as we said upon a former occasion, are fascinating entities in themselves, painting on the air the emotions which one cannot always sense because of unfamiliarity with the language and in this, the fluttering graceful fingers play a marvelously ingratiating role."

Isa Kremer's only adverse newspaper criticisms were in St. Louis, Mo.:

THE ST. LOUIS STAR:

"Thus a combination of two arts as has been promised us. But not so much music and the drama and elocution and the moving pictures. . . . She sang . . . with a strident, unmusical voice and a coarse and grating manner. Boldness rather than freedom. Nothing subtle. Nothing restrained. An indiscriminating audience, however, liked it."

POST-DISPATCH, St. Louis:

"Rosy advance prophecies concerning Isa Kremer, a singer of ballads, were not fulfilled during her recital last night at the Odeon. She revealed no unusual qualities, neither of voice nor of interpretation."

ST. LOUIS STAR:

"Her method is unique, and she claims, original."

She uses facial expression, the gestures of an elocutionist, and a changing color of the voice to convey the meaning of a song to her listeners. Her vocal equipment is not unusual, in fact, her voice, while it has moments of beauty, is at times commonplace. . . . But her method is effective. It arouses interest, and in ballads of tenderness or poignancy, it has moving power."

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MUSIC HYMNS EASTER SPIRIT

Many Soloists Heard in New York Programs on Solemn Holiday—Dawn Service at Columbia University and Countless Services in the Churches Mark Religious Festival

MUSIC played a major rôle in the celebrations of Easter this year, as in the past, choral and organ programs being in the majority. The churches of New York City in particular provided many solemn and devotional services, in which choirs and soloists participated. Concerts in other instances were given over in part to appropriate music.

At the dawn service held at Columbia University, under the auspices of the N. Y. Federation of Churches, the Gloria Trumpeters gave a program. At St. Patrick's Cathedral solemn masses were celebrated at intervals during the day with Gregorian music. Gounod's "St. Cecilia Mass" enlisted soloists, chorus and orchestra. At the church of St. Francis Xavier numbers by Pietro A. Yon, organist of the church, were performed. A women's quartet participated in the programs at the Church of St. Jean Baptiste. The Paulist Choristers, led by Father Finn, were heard at the Church of St. Paul the Apostle.

An evensong service with special music under the leadership of Dr. Miles Farrow, organist and choirmaster, was a feature of the day's events at the Cathedral of St. John the Divine. At St. Thomas' Church, where T. Tertius Noble is organist, the music included an evening program by Maurice Carabrant, assistant organist, and Martha Whittemore, 'cellist. At St. Bartholomew's, anthems were sung by the following soloists, under David McK. Williams' leadership: Grace Kerns, soprano; Pearl Benedict-Jones, contralto; Arthur Kraft, tenor, and Frank Cuthbert, bass. At historic Trinity and Grace Churches special programs were given throughout the day.

Easter Carols Sung

At First Presbyterian Church, Dr. William C. Carl, organist and choirmaster, arranged three special programs including Easter carols of the seven-

teenth century. The soloists were Edith Gaile, soprano; Amy Ellerman, contralto; Ernest Davis, tenor, and George Fleming Houston, baritone. New anthems by Clarence Dickinson, director of the choir, and an old Norwegian carol were given in the services at Brick Presbyterian Church. The following soloists were heard: Inez Barbour, soprano; Rose Bryant, contralto; Arthur Hackett, tenor; Frank Croxton, bass; Fred L. Landau, violinist; Bernard Altschuler, 'cellist; Arthur Jones, harpist, and Mr. Dickinson, organist. At the Fifth Avenue Presbyterian Church, where Harry Gilbert is organist, the soloists in special programs included Louise Hubbard, soprano; Nevada Van der Veer-Miller, contralto; Charles Hart, tenor, and Fred Patton, bass.

At Madison Avenue Baptist Church, anthems were given under the leadership of William H. Brewster, by Vera B. McIntyre, soprano; Mary Beisser, contralto; Will C. Nettum, tenor; C. Baldwin Allen, bass, and Karl Klein, violinist.

Mary A. Liscom, organist, arranged Easter numbers at Fourth Presbyterian Church in which the soloists were Mrs. Agnes Alsop Ward, soprano; Mrs. Emma Sollech, contralto; Harvey Hindermeyer, tenor, and Charles E. Gallagher, bass. The artists heard in a program given at West End Presbyterian Church, and broadcast by radio, were Lotta Madden, soprano; Jane Eller, contralto; Easton Kent, tenor, and Willard Ward, baritone and choir director; with accompaniments by Maleva Harvey, organist, assisted by Marie Harcourt, violinist, and Anna Welch, harpist.

The choir of the Church of the Ascension, where Jessie Craig Adams is choir director, gave "The Messiah," in which the following were heard: Ada Marie Castor, soprano; Elizabeth Lennox, contralto; John Barnes Wells, tenor, and Walter Green, baritone. At the Church of the Heavenly Rest, a cantata by Dr. J. Christopher Marks, organist, was

sung in the evening. The soloists in the services at the Church of the Incarnation, John Doane, choir director, were: Elsie Thiede, soprano; Mary Allen, contralto; James Price, tenor; James Stanley, bass, and Amelia Galloway, violinist. Harry T. Burleigh, baritone; Mrs. Lewis H. Boulter, soprano, and Mozelle Bennett, violinist, were heard at St. George's Church.

The music at the Church of the Divine Paternity, led by J. Warren Andrews, included a number of anthems, with the following soloists: Adele Parkhurst, soprano; Edna F. Indermauer, contralto; Byron Hudson, tenor; Charles F. Robinson, bass, and Frank Gurowitsch, violinist. The choir of the Marble Collegiate Church was assisted by Eleanor Owens and Mrs. Richard T. Percy, sopranos, and a string quartet, consisting of Pierre Henrotte, first violin; Ferdinand Schmitt, second violin; Leon Barzin, viola, and Paul Kéfer, 'cello.

Among secular concerts of music appropriate to the season was that given in the Wanamaker Auditorium on Good Friday, when Dubois' "Seven Last Words

of Christ" was sung under J. Thurston Noe's bâton, with Alexander Russell at the organ. The soloists who assisted St. Mark's Chorus of fifty voices were Edna Beatrice Bloom, soprano; Estelle Waterman Price, contralto; George Dietz, tenor, and Paul Marks, baritone.

Musicians Sail on European Liners

Several musicians left New York for Europe last week. Among them was Ganna Walska, who sailed unexpectedly to fulfill engagements in Paris and elsewhere on the Continent. Mme. Walska was a passenger in the Paris sailing on March 28. Ruth Klug, American pianist, sailed aboard the Mongolia on the following day. In the Reliance, sailing March 31, were Maria Ivogün, concert and operatic soprano, and Paul Bender of the Metropolitan and Mrs. Bender. The Majestic, sailing the same day, had aboard Ethel Leginska and Mieczyslaw Münz, pianists. The Saxonia, which arrived on March 27, brought S. K. Adler, a Hungarian violinist who comes for an American tour.



Pierre Remington

(Basso)

An Actor-Singer of Distinction Sings "Don Alfonso" With Artistic Finish in

WILLIAM WADE HINSHAW'S
"COSI FAN TUTTE" COMPANY

MINNEAPOLIS (MINN.) MORNING TRIBUNE, Nov. 14, '22.—Mr. Remington, as the bachelor cynic, fitted the part easily. His low tones are very powerful and resonant.

SPRINGFIELD (MO.) LEADER, Nov. 24, '22.—The Don Alfonso of Pierre Remington was characterized by finished acting of a rare quality. His deep, rich basso admirably balanced the tone picture.

MUNCIE (IND.) MORNING NEWS, Nov. 29, '22.—Pierre Remington was entirely satisfying, both in singing and acting.

ATLANTA GEORGIAN, Jan. 16, '23.—Pierre Remington sang delightfully.

TEXARKANA (ARK.) FOUR STATES PRESS, Jan. 30, '23.—Pierre Remington has a splendid bass voice, one of promise, and sings with delightful style. His tones would be difficult to surpass.

PINE BLUFF (ARK.) DAILY GRAPHIC, Jan. 31, '23.—Pierre Remington has a strong basso voice of excellent carrying power, and his acting was fully in accord with his singing.

OKLAHOMA CITY (OKLA.) DAILY OKLAHOMAN, Feb. 13, '23.—Pierre Remington sang the part of Don Alfonso with a keen appreciation of the composer's thought.

EL PASO (TEXAS) TIMES, Feb. 20, '23.—Pierre Remington suited the role as though it had been composed for him.

COLORADO SPRINGS GAZETTE, Mar. 16, '23.—Don Alfonso, played by Pierre Remington, is given opportunity for a number of bits, showing his ability as an actor and as a singer. He has an excellent bass voice.

MUNCIE (IND.) EVENING EXPRESS, Nov. 29, '22.—Remington in the part of the bachelor cynic is delightfully ingenious.

BOWLING GREEN (KY.) PARK CITY DAILY NEWS, Dec. 4, '22.—Pierre Remington, in the role of Don Alfonso, gave much pleasure through his fine singing and convincing portrayal of his role.

TOPEKA DAILY STATE JOURNAL, Nov. 17, '22.—Pierre Remington, Don Alfonso, portrays the part of the cynical old bachelor and the "disinterested go-between" in good form.

BETHLEHEM (PA.) GLOBE, Jan. 10, '23.—Pierre Remington's deep, rich tones blended well with the other voices in the ensemble numbers and stood him in good stead in his solo parts.

COLUMBUS (OHIO) DESPATCH, Dec. 8, '22.—Pierre Remington proved a fine actor-singer. WACO (TEX.) DAILY HERALD, Feb. 4, '23.—The cynical bachelor, Don Alfonso, was admirably played by Pierre Remington.

TUCSON ARIZONIAN, Feb. 21, '23.—A clever sixth to the cast was Pierre Remington, whose role as the bachelor cynic was characteristically played. His tall, imposing appearance, and the atmosphere of aloofness with which he managed to surround himself, left nothing to be desired of his performance.

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GIGLI

Gigli triumphs in elaborated revival of "L'Africana." It has already been stated that Mr. Gigli, as the one historical character in the opera, stood out as the conspicuous figure.

New York
Herald,
March 22



Photo © Munnich

Those who have heard Caruso and other great Da Gamas, told me that the youthful Beniamino Gigli last evening gave a better singing and acting projection to the part than any of his predecessors.

Morning
Telegraph
March 22

as Vasco di Gama in "L'Africana"

EVENING POST—

The Vasco of Gigli did him credit, his makeup and costuming were both picturesque and dignified. He sang with much beauty of voice. The aria, "O Paradiso," was delivered by Gigli in an impressive manner and in parts with musical beauty and effectiveness.

EVENING TELEGRAM—

A more manly, picturesque Vasco de Gama than Mr. Gigli would be difficult to find, and he sang as he seldom has sung in New York. His high voice has taken on a brilliancy and he has become a very creditable actor. This is one of his best roles.

EVENING WORLD—

Mr. Gigli again pleases on the wondrous Temple Terrace with the celebrated air "O Paradiso."

THE GLOBE—

The real triumph of the affair is the Vasco de Gama of Mr. Gigli. Whether in vigorous declamation or in passage of lyric suavity, he sings the music extraordinarily well. Any success that this revival of L'Africana attains with the public is sure to be due largely to Mr. Gigli's capital contribution.

N. Y. SUN—

Chief of them all was Gigli as Vasco da Gama. He sang with fine style and often with rare beauty. He looked and acted the part, too, far better than he has any other since his coming here.

N. Y. STAATS-ZEITUNG—

His tenor voice of fine timbre sounded fresher than it has at almost any time this year. A deafening ovation followed his singing of the air "O Paradiso."

N. Y. WORLD—

Mr. Gigli sang beautifully, looked well and acted with sincerity and surprising effectiveness.

N. Y. TRIBUNE—

Mr. Gigli as Vasco da Gama had plenty of declamatory passages to display his vocal resources to the full.

N. Y. AMERICAN—

His scene before the council, in his share of the duets with Ines and Selika and in the beautiful aria "O Paradiso" he sang with tenderness vigor and emotion.

N. Y. TIMES—

Mr. Gigli sang the part of Vasco di Gama beautifully, and looked the part interestingly and with dignity.

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GRACE KERNS

American Soprano

Wins Audience as Soloist with the Reading Choral Society, N. Lindsay Norden, Conductor, in Presentation of Parker's "Hora Novissima" March 14, 1923.

"I was glad to hear Grace Kerns again, for her integrity, coupled with her charm of manner and undoubted aptness, makes of her a singer whose outpourings live in the memory and abide in the heart. She showed a delightful harmony of power and resource, coupled with a striking spark of scintillating brilliance. A certain echoing wistfulness tints her tones with enticing musical virtues."—Dr. Walter Heaton, Reading *Herald-Telegram*, March 15, 1923.

"Miss Kerns, a favorite in Reading, has sung here several times. She has a fine soprano voice and sang with soulful effect. She gave the aria 'Oh, Country Bright and Fair' with a luscious tone and received much deserved applause."—W. Richard Wagner, Reading *Times*, March 15, 1923.

"The soloists all sang most effectively, the voice of Miss Kerns, with its beautiful quality and perfection of intonation, being especially fine."—Philadelphia *Public Ledger*, March 15, 1923.

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GABRILOWITSCH ENDS SERIES IN BUFFALO

Appears as Soloist with His Own Forces—Concert by Lund Chorus

By Frank W. Balch

BUFFALO, N. Y., March 31.—For the last of five concerts in this city the Detroit Symphony appeared with its conductor, Ossip Gabrilowitsch, as soloist in Elmwood Music Hall on March 27. A big audience was charmed by one of the finest orchestral programs of the year and by a memorable pianistic performance. The outstanding feature of the evening was the presentation of Tchaikovsky's "Pathétique" Symphony. Mr. Gabrilowitsch was heard in Mozart's Second Concerto for Piano and Orchestra, with Victor Kolar conducting. The pianist disclosed his customary beautiful tone and artistry. His playing has always delighted Buffalonians, and this occasion was no exception. The program opened with Mendelssohn's "Midsummer Night's Dream" Overture.

Another of the delightful educational concerts for children was given by the orchestra in the afternoon. Mrs. Mai Davis Smith, the local manager, has always been a staunch advocate of music for the younger folk and hundreds of school pupils spent an enjoyable and profitable two hours at this concert.

The \$40,000 Ward memorial organ in Central Park Methodist Church was dedicated on March 25 with a recital by Dr. Charles Heinroth, organist at Carnegie Institute, Pittsburgh. A capacity audience heard an attractive program. The instrument was presented by Howard B. Ward and William B. Ward of Chicago, formerly of Buffalo.

John Lund, Buffalo composer-conductor, and his Rubinstein Chorus gave another capital concert before a capacity audience in Elmwood Music Hall on Monday, presenting John Charles Thomas, baritone, as soloist. The concert, like that of the Guido Chorus the week previous, was under the management of A. A. Van de Mark, organizer

and founder of the National American Music Festival, both Rubinstein and Guido Choruses having recently affiliated with the National Festival Association. Director Lund's forces gave a thoroughly enjoyable program, which was excellently sung. Mr. Thomas disclosed a voice of remarkable range and beauty and a seriousness of effort that greatly impressed his hearers. He had to respond to numerous recalls.

Clubs Fête Johnson in Vancouver

VANCOUVER, B. C., March 31.—Edward Johnson, tenor of the Metropolitan Opera Company, now on a tour of sixteen concerts on the Pacific Coast, was heard here under the management of Lily Laverock and Alice Pogue on the evening of March 9. Notwithstanding the fact that it was necessary to begin the program at eleven o'clock, in order to secure the use of the Capital Theater, some 2000 persons heard the tenor in operatic arias, ballads and modern numbers. Upon his arrival he was given a reception and banquet by the Canadian Club at the Vancouver Hotel and on the following day was the guest of honor at a gathering of 150 former townspeople of Guelph, Ont., Mr. Johnson's boyhood home.

Muratore Convalescing at Mentone

Lucien Muratore, noted French tenor, is gradually convalescing at his home near Mentone, France, after a second abdominal operation, according to a copyright *Chicago Tribune* dispatch. All his engagements have had to be postponed indefinitely.

Married

Florence Belle Soule, lyric soprano and teacher of voice culture, who enjoys the distinction of having read *MUSICAL AMERICA* from its first issue and who also says that she is a warm admirer of the Editor and his work, is happy. The reason that she is happy is that she has just been married in East Orange, N. J., to William H. T. Winne. Congratulations!

BOSTON, NEW YORK, CHICAGO and MINNEAPOLIS AGAIN UNITE IN PRAISE OF

Raymond Havens

"Brings out best in each work."—Philip Hale in *Boston Herald*, Jan. 11, 1923.

"A Pianist of Intelligence and Individuality."—N. Y. *Sun*, Jan. 16, 1923.

"His playing will bear comparison with the majority of piano performances we have heard for some time." James Davies reviewing on March 26, 1923, in the *Minneapolis Tribune* Mr. Havens' appearance with the Minneapolis Symphony Orchestra, Bruno Walter, conductor.

"As fine a bit of Chopin playing as the season has brought forth." Glenn Dillard Gunn in *Chicago Tribune*, March 19, 1923.

H. B. WILLIAMS, *Manager*, Boston, Mass.

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Photo by Garo

Mme. INA BOURSKAYA

MEZZO-SOPRANO

Metropolitan Opera Company—Chicago Civic Opera Company

Re-engaged for Full Season, Summer of 1923, by
Ravinia Park Opera

"THE GREATEST CARMEN SINCE CALVE"—*Redfern Mason, San Francisco Examiner.*

PRESS COMMENTS



"Ina Bourskaya, in her first singing phrase, dispelled all doubt as to her voice 'filling' the Metropolitan spaces. It was a true Carmen voice, its lowest effortless note carrying far, its quality seductive, darkly colored, in itself emotional rather than 'expressing' emotion."—*New York Times*

"She displayed a remarkably large and brilliant voice, one rich in the dark metallic tones, well suited to the passionate outbursts of Carmen."—*New York Herald*

"A Carmen of sweeping personality."—*New York Eve. Sun*

"Her beautiful voice, rich, warm, colorful, vibrant and voluminous, is finely fitted for the expression of emotion and it can rise to a great pitch of dramatic intensity."—*Philadelphia Inquirer*

"She has the temperament and personal magnetism and her singing compared favorably with the best Carmens we have known here. It excelled a number of them for its artistry, for its fine beauty and for steadfastness of intonation."—*Chicago Daily News*

Her voice is glorious. No other word will describe the wonderful organ which pours forth from her throat tones of such liquid, velvety, rich quality."—*Los Angeles Record*

"Ina Bourskaya is the greatest Carmen since Calve."—*San Francisco Examiner*

"One of the best mezzo-sopranos heard here."—*Dallas News*

"She has beauty in abundance, charm, is a finished actress, and the rich, colorful, expressive mezzo-soprano was one of the most magnificent treats Santa Barbara has enjoyed in many seasons."—*Santa Barbara (Cal.) Press*

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AEOLIAN HALL, NEW YORK

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Easter Week Brings Eminent Recitalists to New York



ASTER WEEK was marked by the usual falling off in the number of concerts in New York. The list of events in the major halls numbered less than a dozen. There were five singers, and among these Margaret Northrup, soprano; Dorothy Gordon, soprano, and Antonio Meli, baritone, made recital debuts. Olga Warren, coloratura soprano, and Edna Thomas, mezzo-contralto, also gave programs. Erno Dohnanyi, Dorsey Whittington and Helen Fogel, the last a debutante of tender years, were heard in piano recitals. Lovers of the violin had quality more than quantity to engage them, Fritz Kreisler and Jascha Heifetz being the only players who appeared. The Columbia University Chorus was heard in Gounod's "Redemption."

Dorsey Whittington, March 26

Dorsey Whittington, a young member of the piano faculty of the Institute of Musical Art, gave a recital in Aeolian Hall on Monday of last week. He showed himself to be an artist of considerable promise. There was sometimes a little uncertainty in his playing, but on the whole his work offered much of interest. The program comprised the Bach-Tausig Toccata and Fugue in D Minor; an Intermezzo and Rhapsody by Brahms, which he played with commendable understanding; Chopin's Sonata in B Flat; a group of shorter Chopin numbers, and, finally, Debussy's "Reflections

in the Water"; Godowsky's Valse, "Old Vienna"; Palmgren's "May Night" and "Ronde des Lutins" by Liszt. Mr. Whittington played the first and last movements of the Chopin Sonata with brilliancy and clean-cut touch, but his conception of the Funeral March was heavy. In such pieces as the Prelude in G by Chopin and Godowsky's Valse—the things that called for delicacy and lightness—he was at his best. The audience was large and several encores were demanded.

Columbia Chorus, March 26

Gounod's Oratorio, "The Redemption," a work appropriate to the pre-Easter season, was sung by the Columbia University Chorus, under the baton of Walter Henry Hall, in Carnegie Hall on Monday evening of last week. The assisting soloists were Della Baker and Alice Dacre Butterfield, sopranos; Alma Kitchell, contralto; Reed Miller, tenor, and Norman Jollif, baritone. All acquitted themselves well. Mr. Jollif in particular arousing enthusiasm with his warm and sonorous tones. The chorus responded intelligently to Dr. Hall's leadership, singing with considerable balance and appeal, although lacking in some measure the verve that might have made the performance of Gounod's opera-like work genuinely dramatic. A competent orchestra of students from the University played surprisingly well. George H. Morgan was organ accompanist.

R. M. K.

Helen Fogel, March 27

Helen Fogel, a diminutive pianist, about ten years of age to judge from her appearance, was heard in recital in Aeolian Hall on the evening of March 27. The program, well chosen for the most part, included, besides other numbers, Sonatas by Scarlatti and Mozart, two of Mendelssohn's Songs Without Words, a Bourrée by Bach and Liszt's arrangement of "On Wings of Song." The young pianist exhibited a certain talent. She has apparently been well taught.

J. A. H.

Dorothy Gordon, March 28

Dorothy Gordon, soprano, made her New York recital debut in the Town Hall on the evening of March 28, presenting a taxing program in Italian, German, Russian, French and English. Miss Gordon began with an ariette from Gluck's "Il Parnasso Confuso" and her first group contained also Caccini's familiar "Amarilli" and the well-known aria from Faccio's otherwise little known "Amleto." The following group was by Moussorgsky, Gretchaninoff and Schumann; the third by Fauré, Chausson, Debussy and Hübner, and the final group in English by Sibella, Carpenter and Manzuca. Miss Gordon's voice has a pleasing quality which was somewhat impaired in its highest register by obvious nervousness, which also militated against the full employment of her in-

terpretative ability. Her program also was one that would have tested the ability of a seasoned concert singer. Moussorgsky's "Gdye Tui, Sviozdotchka" was sung with naïve plaintiveness that was charming. Schumann's "Aufträge" brought "Der Sandmann" as encore and Chausson's "Sérénade Italienne" was repeated. All in all, Miss Gordon's work is deserving of commendation on account of its obvious sincerity and her voice for its good production. Experience will surely fill in the gaps. Frank Bibb, at the piano, played assertive accompaniments.

J. A. H.

Olga Warren, March 28

There was a cordial reception for Olga Warren when she gave her postponed recital in Aeolian Hall on Wednesday afternoon of last week. Mme. Warren is a coloratura soprano whose work is familiar to New York audiences through her appearances in the series of ballad concerts presented by her husband, Frederic Warren. She has a flexible voice of considerable range, and, at her recital, she exercised it in a program which tapped familiar sources of song. One operatic number was included, the "Shadow" Song from "Dinorah," and this was the severest test she encountered during the afternoon, although other numbers called for more interpretative skill. A French group provided

material for some of her best work in the early part of the program. Hahn's "L'Heure Exquise" was given with appealing tone. The group also included Fourdrain's "Papillon" and "Chanson Norvégienne." Scarlatti's "Violette" opened the program, and there followed Sgambati's "Separazione" and an Old English number. There was also a German group and songs by Forsyth, Josten, Burleigh, F. L. Waller and Hageman. Harry Gilbert provided admirable accompaniments.

P. C. R.

Margaret Northrup, March 29

Margaret Northrup, soprano, was another of the debutantes heard last week. She made her bow in Aeolian Hall on the afternoon of March 29 in a well-chosen program exceedingly well sung. The first two numbers, Handel's "Bel Piacere" and Munro's "My Lovely Celia," were more or less in the nature of *to-cati*, but with the third, "Batti, Batti," from "Don Giovanni," Miss Northrup struck her stride and sang deliciously, exhibiting a sense of legato refreshing in this day when many of the greatest singers find legato an unnecessary part of their vocal equipment. Schumann's "Mondnacht," in the second group, was a high light, but Brahms' lovely "Das Mädchen Spricht" suffered from being

[Continued on page 39]

Philharmonic Gives First Performance in New York of Work by Albert Roussel

THE New York Philharmonic, under Willem Mengelberg, found no competitors in the field last week, and made three appearances. The evening series at the Metropolitan Opera House came to an end on Tuesday, and the following night saw the conclusion of the educational course in Carnegie Hall.

The one novelty brought forward was played at the Carnegie Hall concert on Thursday evening. This was Albert Roussel's "Pour une Fête de Printemps." The work was composed early in 1920 and is without "program," although it has been stated that it carries a suggestion of the festivals of Far Eastern countries which the composer visited during his service as a naval officer. It was first performed at the Colonne Concerts on Oct. 29, 1921.

"Pour une Fête de Printemps" is made up of contrasted sections played without pause. It is in the later and modernist manner of the composer and is said to have been conceived at the same time as his Symphony Op. 23, which also falls within the category of his new style. The passages of greatest charm are those in which the solo violin sings a beautiful melody against a counter-subject on the brasses. The pianissimo conclusion has been likened by Mr. Gilman, the program annotator, to "the falling of dusk over Spring woods." The work rather fails in conveying the thrill of the year's opening, the composer's persistent muting of his instruments—doubtless to soften harsh harmonic elements—producing a veiled and rather lugubrious effect.

The same program included Ernest Schelling's "A Victory Ball," which was given its première by the Philadelphia Orchestra recently. It received an ef-

fective performance. Rabaud's familiar "Eclogue," after Virgil, was felicitously played. The virtuosity of Frederic Lamond was displayed anew in a forceful and brilliant performance in Tchaikovsky's First Piano Concerto.

R. M. K.

Long Metropolitan Night

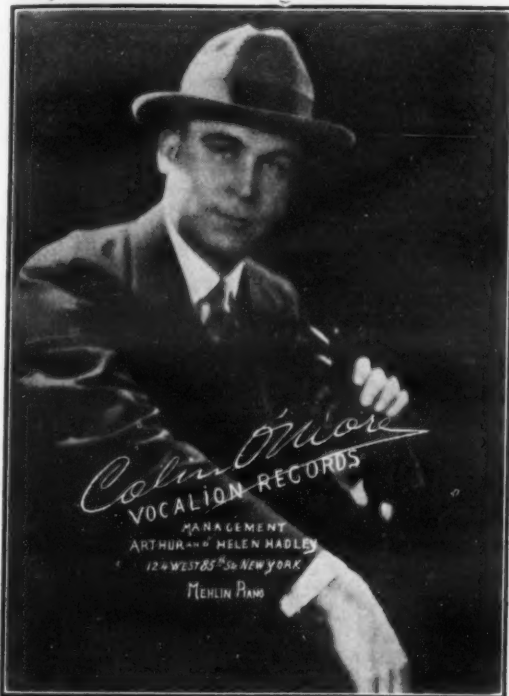
Cherubini's Overture to "Anacreon," Brahms' D Minor Piano Concerto, with Artur Schnabel playing the solo part, and Tchaikovsky's Sixth Symphony made up Mr. Mengelberg's program for the last of the Tuesday evening concerts in the Metropolitan Opera House. This is not an inordinately long program, but because of Mr. Mengelberg's bad habit of prolonging excessively the mid-program intermission and taking wearisome rests between numbers and between sections of the same composition this concert was made to last two hours and a quarter—which was fully forty-five minutes too long. Mr. Schnabel gave a strenuous, but also a dignified performance of the dry Brahms Concerto, but from the cavernous stage of the Metropolitan the piano is even less impressive and effective than the orchestra. Mr. Mengelberg's colorful reading of the "Pathétique" Symphony, with its exaggerated contrasts and its piling up of mass effects, as usual drew a noisy demonstration from a large audience.

G. W. H.

"Heldenleben" Repeated

For the last concert of the educational series, Mr. Mengelberg provided a program that was a fitting climax, culminating in Strauss' "Ein Heldenleben," a work he conducts superlatively well. Scipione Guidi played the solo violin passages skilfully and beautifully. The program also included Ernest Schelling's "A Victory Ball," which followed Cherubini's "Anacreon" overture.

S. D.



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AS MATHILDA in William Tell

Rosa Ponselle made an excellent Mathilda coping brilliantly with the florid music of the famous Romanza.

New York American

Miss Ponselle, as Mathilda, sang with skill and also with power.

New York Times

Rosa Ponselle's Princess Mathilda was another vocal and dramatic triumph for that amazingly young prima donna. She contrived last evening to command and hold the enthusiastic approbation of a somewhat skeptical and not over-zealous congregation.

New York Telegraph

Miss Ponselle made the most of her opportunities and reaped a thunderous reward.

Evening World

COLUMBIA RECORDS

KNABE PIANO



Prima Donna Dramatic Soprano

IN CONCERT

Cleveland:

Miss Ponselle made a brilliant reappearance. No count is available at this time but fully 7000 must have availed themselves of the opportunity to hear her.

News

Toledo:

Toledo has something new to talk about,—Rosa Ponselle who made a sensational success at her first appearance here.

Blade

Detroit:

Miss Ponselle had her crowd from the start and the Auditorium echoed with demonstrations of approval.

Times

Grand Rapids:

She has every quality for a great artist, style, finish, perfect enunciation, beautiful legato, brilliancy, temperament and above all personality.

News

St. Joseph:

To an audience which sat spellbound, Rosa Ponselle sang. She sang with consummate art fully measuring up to her glowing reputation.

Gazette

Kansas City:

Miss Ponselle's reception was a decided ovation. Too much praise cannot be awarded her.

Star

Denver:

Ponselle concert fills auditorium.—Music lovers hear famous soprano in season's opening.

Post

Colorado Springs:

Rosa Ponselle's first song stirs crowd to enthusiasm.

Gazette

Oklahoma City:

Ponselle was a delight to the eye and a joy to the soul.

Daily Oklahoman

Austin:

Radiant, vivacious, beautiful, the singer's charming personality instantly won her a place in the hearts of her audience.

Statesman

Ponselle is admirably suited for the part of the savage queen and sang the exotic music with fiery declamation and much plentitude of tone.

The Post

Mother Nature endowed Miss Ponselle with a sumptuous voice.

The Globe

Miss Ponselle established the high quality of her art as actress and singer by her vividly beautiful delivery of the "Slumber Song" and throughout the performance sustained a nobility of vocal utterance and a sense of dramatic proportions that went far to make the evening enjoyable.

Morning Telegraph

As Selika, Rosa Ponselle's highest and loudest notes were often called on and effectively brought out.

New York Tribune

Rosa Ponselle, as the enslaved Selika, sang with fervor and luscious quality.

New York American

TRIUMPH

PONS

DURING CURRENT SEAS

BOSTON

Ponselle Has Large

Remarkable Concert Given

An unusually large audience was present at the concert at Symphony Hall last evening.

It was a rare evening indeed and one of the best in the history of the musical world and present for a long time. The entrance of the singer and her opening group of songs was the most beautiful that lasted several minutes and her beauty was set off by the black background of the piano charm and grace.

PACIFIC COAST TOUR IN

AS SELIKA IN 'L'AI



SUCCESSFULLY CREATED THE ABOVE NEW ROLES

MEMPHIS OF

PONSSELLE

Spring Current Season

Boston

Large Audience

Concert Given by the Artist

audience was treated to an unusual
Hall last evening by Rosa Ponselle.
ing indeed, and one that will go down
musical world and be remembered by all
e. The entrance of Miss Ponselle for
songs was the signal for an ovation
ates and her beautiful white dress, set
ound of the piano, only emphasized her

—Boston Traveler

C Coast Tour in May

A IN L'AFRICANA



ROLES EMPHASIZED SUCCESSES IN FORMER ROLES

Metropolitan Opera Company

IN CONCERT

Dallas:

Miss Ponselle was the outstanding sensation of many seasons. She thrilled Dallas as it has not been thrilled in many moons. Times-Herald

San Antonio:

The return of the great soprano was marked by an ovation quite as sensational as her debut last year. Evening News

Orlando:

Ponselle charms large audience with her charm and interpretive art. Evening Star Reporter

Jacksonville:

Golden voice of Rosa Ponselle a joy last night. Times Union

Memphis:

Rosa Ponselle, beautiful, dashing, and overflowing with enthusiasm took her audience by storm. Press

Nashville:

Rosa Ponselle enthralls audience with power and beauty of voice. Tennessean

Lynchburg:

Rosa Ponselle is brilliant:—One of the best concerts ever given in Lynchburg. News

New Britain:

Record breaking crowd thrilled by prima donna. Herald

Waterbury:

The wonder voice is now enhanced by all the qualities which mark the trained artist. Republican

Hartford:

Rosa Ponselle was the central figure in what was probably the greatest ovation tendered to a singer in staid old Hartford in many a day. Daily Times

Miss Ponselle as Selika was powerful and robust physically and vocally and sang in wholly competent style.

New York Times

Miss Ponselle gave of her glorious voice generously.

The World

Miss Ponselle's voice proved to be well suited to Meyerbeer's music. She impersonated Selika with credit to herself, and justified the impresario's judgment in casting her for the part.

New York Herald

Miss Ponselle's voice was very beautiful in the music of Selika.

N. Y. Evening Telegram

Rosa Ponselle's opulent voice accomplished a good deal with the prison lullaby in the second act, and even more with the Didoan Lamentations of the last. She sang freely and effectively, and shared the evening's chief applause.

The Sun



AS MADELEINE in Andre Chenier

Rosa Ponselle Scores

Rosa Ponselle scored another triumph in "Andre Chenier" which gives her abundant opportunity to display her opulent voice. Evening Post

Ponselle was Madeleine. Her voice grows more luscious every year. Evening Mail

The unusual feature of the performance was the first appearance of Rosa Ponselle in the role of Madeleine. The bold character of the music and the sweeping dramatic incidents of the opera evidently appeal to Miss Ponselle for she swept through the performance with a great gusto, to the delight of her admirers. Evening Telegram

Management

NATIONAL CONCERTS, Inc.
1451 Broadway New York City

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers.
JOHN C. FREUND, President; DELBERT L. LOOMIS,
Vice-President; MILTON WEIL, Treasurer; JOHN F.
MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.
 Address, 501 Fifth Avenue, New York.

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NEW YORK, APRIL 7, 1923

WAGNER RESTORED

A SURVEY of the New York season of the Wagnerian Opera Festival Company suggests some pertinent pointers for those concerned with operatic doings in the metropolis. Not since the days of Hammerstein's spectacular ventures has the gauntlet been thrown down to the big institution on Broadway with such a resolute gesture, notwithstanding the fact that the details of the visitors' productions were below the standard to which the Metropolitan has accustomed New York opera-goers.

The German singers, facing a sea of troubles, came for three weeks and stayed for seven. In the beginning, financial difficulties were acute. They obtained the release of their scenery, from the Customs, only through the faith of a bondsman. Expenses had piled up against them, and there was little money in the treasury to meet the salary list. "We are artists, not business men," said Leo Blech, the musical director who guided the activities of the organization during the first weeks. Artists they proved themselves. Principals accepted salaries that insured little more than a living. The operatic argosy was near the rocks, but officers and crew were faithful. They sang their way to safer waters, there was some reorganization in the business office, they fulfilled their first plans. The financial results have not been disclosed, but the announcement that preparations are under way for an extension of activities in New York next season suggests a satisfactory outcome.

The company's productions met with a mixed reception. Criticism was mingled with praise. There were serious defects inherent in the nature

of the venture, but it was more or less generally agreed there was a fine spirit in much that was accomplished. Some admirable artists participated in the performances; the conductors brought devotion to a formidable task, and worked wonders. Artistically, most significance lay in the repertoire and its reception. Some operas rarely heard in America, and others that should be restored to the stage of our chief opera house without further delay, drew enthusiastic audiences. The Wagnerian list alone was a sufficient justification for the visit, but there were other works of interest such as "Fidelio," "Freischütz," "Hänsel und Gretel" and "Merry Wives of Windsor." "Rheingold" was given three times, "Siegfried" three, "Walküre" five, "Götterdämmerung" three. For the first time since the war the whole of the "Ring" cycle was presented. The plans of the company include a Mozart Festival in New York next November, with Josef Stransky and the newly-formed State Orchestra aiding. If the visitors do for the genius of Salzburg what they did for the master of Bayreuth they should receive a warm welcome upon their return.

THE PROOF OF THE PUDDING

UNDER the conditions which govern the publishing business, the subscriber and reader receives a publication at a very small percentage of the actual cost. This is made possible by the advertising which the publication carries. It is evident, therefore, that the first consideration with an advertiser when he places his announcements is to do so in a publication which will bring results because of its circulation, character and standing.

While the publishers of MUSICAL AMERICA are in constant receipt of testimony from advertisers that their announcements have been profitable, every now and then a conspicuous instance occurs which deserves acknowledgment.

We have recently received the following letter from J. P. Blake, President of the Art Publication Society of St. Louis, whose works have acquired a national reputation owing to the distinction of the editors, of whom Leopold Godowsky is one, and also owing to their having been accepted by a large number of prominent institutions as having unsurpassed educational value:

Mr. J. C. Freund, Musical America, New York, N. Y.
 Dear Mr. Freund:

We have received such excellent results from MUSICAL AMERICA advertising that we feel prompted to commend you upon the wonderful business-building power and of the inestimable value the use of your medium has been to us.

With such gratifying results we feel we would be lacking in appreciation by not expressing our satisfaction of same.

Thanking you for the careful attention given to our advertising copy, we are

Sincerely,
 ART PUBLICATION SOCIETY,
 (Signed) J. P. Blake,
 President.

St. Louis, Mo., March 27, 1923.

Mr. Blake's acknowledgment of his concern's experience with MUSICAL AMERICA as an advertising medium for its publications has an added value because for a period of more than ten years the Art Publication Society has kept a careful tabulated record of the results of its advertising in the various musical periodicals in which its announcements have been placed.

AN admission by an English singer that her interpretation of "The Rosary" in 1910 for purposes of the phonograph was "something terrible" suggests a new era of artistic candor. The implications are rather exciting. The truly modern coloratura soprano will inform the interviewer that her trill is awful, and the tenor will wave aside his admirers with a deprecatory gesture, protesting that he sings off key. However, there is reason in Phyllis Lett's attitude. She charges that the re-issue of an old record has damaged her reputation. Hence, a suit for an injunction.

IN LINE with the general policy of the National Federation of Music Clubs for the encouragement of American music and artists, three programs of native compositions interpreted by Americans have been given in New York, under the direction of Mrs. Caroline Lowe Hovey. Satisfactory support was forthcoming, and Mrs. Hovey is planning an extension of activities under the auspices of the Federation next season. The New York organization has an earnest and successful worker in Mrs. Hovey.

Personalities



He Would Build Musical Castles in the Air

Somebody has said that architecture is frozen music. One of the recent studio dreams of Richard Hageman, pianist and composer, solidified and, presto! he became an architect and designed the ideal studio and domestic ménage combined. He is now seeking a builder of vision who will agree to incorporate his plans in the top floor of some growing structure. The glow that lights up the faces of Mr. and Mrs. Hageman in the illustration is caused by the reflection of his bright idea, hovering, wraith-like, about some builder who was not within the focus of the camera.

Finden—Amy Woodforde-Finden, whose reputation as a composer rests largely on her popular settings of "Indian Love Lyrics," is to be honored in Hampthwaite, the English village in which she was born, by the erection of a handsome memorial.

Biden—German critics have been saying complimentary things about Sidney Biden, an American singer at present living in Berlin. A recent recital of his, devoted to Wolf's songs, was highly praised. He was commended for his intelligence, simplicity and sincerity.

Fryer—New York has had its share of Chopin recitals, but Herbert Fryer, English pianist, who is well known in this country both as soloist and teacher, has surpassed our recital performers by giving a whole week of Chopin programs in London in which he played more than seventy of the Polish master's works.

Samaroff—In answer to a query recently submitted to about 100 eminent Americans by a newspaper syndicate, asking for a list of the ten "most enjoyable books," Olga Samaroff's taste in literature was discovered to have strong leanings toward the Russians. As a matter of fact, the celebrated pianist is something of an authority on Russian writers and possesses a fine library of their works.

Sylvania—An American coloratura soprano, Ida Sylvania, has been creating something of a sensation in Italy this season. She was recently engaged to open the Malibran Theater in Venice in the Easter season, making her debut as Violetta in "La Traviata." She has been hailed by the press as "the girl with the million-dollar voice that was developed by calling the cows or her father's farm in Pennsylvania"—which proves that agriculture and voice culture are interrelated.

Goodson—Katharine Goodson, English pianist, was the innocent victim of two raids by the military of Ireland in the course of a recent visit to Dublin. She was returning with a party of friends to her hotel after her recital when suddenly the car was stopped and four soldiers began a search for concealed weapons. Explanations brought forth an apology and the party proceeded, only to be stopped later by another squad, with a repetition of the same performance. Mme. Goodson writes that the whole affair was so bewildering and exciting that she had no time to be frightened. Automobiles are frequently held up in America in a similar manner but the search is not for hidden weapons.

Holst—The British invasion of America is on. Another name has been added to the already formidable list of English composers who will visit these inviting shores. This time it is Gustav Holst who, despite his name, is quite British. Having finished with "The Planets," Mr. Holst will conduct the first American performance of his "Hymn of Jesus" at the annual festival at Ann Arbor, Mich., on May 17. The British National Opera Company intends to do his "The Perfect Fool" in the near future. The composer has issued no stage directions for this work, so there should be considerable scope for originality on the part of producer, scenic artist and even singer—perhaps a dangerous precedent.

Point and Counterpoint

By Cantus Firmus, Jr.

The Passing of the Redman's Song

DEAR JUNIOR:—No longer shall the war-whoop of the red man peal over the prairie; no longer shall the beat of the tom-tom rumble through the wilds; no longer shall the noble basso of the Indian chant the ancient lays of the perishing race; no longer shall Messrs. Lieurance, Cadman & Co. be encouraged to distil sky-blue waters and Minnetonka herb remedies out of the primitive measures of our copper-colored brothers.

Our official guardians of the Indian have agreed to ban the tribal dances on the broad grounds of "immorality." It seems that innocent tourists—the simple, unspoiled souls who swap yarns in Pullman smokers—have been lured out to the scenes of these tribal festivities and compelled to cast their horrified eyes on feathered aborigines who squirm and wriggle to the strange rhythms of drums and pipes.

When our Department of the Interior received word of these ritual dances, agents (maiden teachers and Billy Sundayites) were dispatched to the reservations with admission passes for the first row orchestra. Naturally these official observers were shocked. Official censors of this type have been shocked for years at "Salome," "Zaza," and every other incomprehensible exhibition.

We haven't heard from the Indians as yet, but we will venture that they are equally shocked—shocked at the insuperable dullness of censors who would still their tom-toms and stifle forever their age-old tribal songs.

CANTUS FIRMUS, SR.

Thursday, New York.

Chinoiserie

IMPORTATION of radio broadcasting sets has been forbidden by the Chinese Government. Perhaps the canny celestials want to keep their musical appreciation intact.

BUT that has not prevented them from sending over one of their own opera companies, which at last reports had concluded a successful series in Seattle. We are told that what is left to the imagination in scenic settings is made up by the completeness of the players' costumes. This, one perceives, is rather the opposite of the custom of certain American theatrical producers.

SEISMOGRAPHS Record Mysterious "Quakes!" roars a headline. Caused by the tremolo of certain singers' voices in a New York opera house?

SAMUEL JOHNSON is said to have defined a singing teacher as "one who draws tones of which he knows little out of a throat of which he knows nothing."

WE learn from the valued editorial columns of the New York World that the students at a certain collegiate institution turned the "intelligence test" like a boomerang upon their instructors, with the result that a learned pedagogue identified "filet mignon" as an opera by Puccini. He might have done worse; for instance, identified the savory cereal Wheatena as a prominent coloratura.

On Hearing an Orchestra Play Tchaikovsky

WHAT shall we play, come Whitsuntide?

The doughty guest conductor sighed. Without intention to deride, A still, small public voice replied:

"Why not a 'Pæan Esquimaux,' Or e'en a Finnish lilt or so? The Public, as you well should know, Delights in works from Borneo!"

"But these as feats have lost their gloss, Lamented loud the bâton boss. 'For Friday's list I'm at a loss— And native works are my great cross!'"

He pondered long to dodge the doom— For U. S. art he would make no room— Till inspiration up did loom! In "1812" the drums boom! boom!

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

American Violin Pieces

Question Box Editor:

Please publish a short list of pieces of moderate difficulty for violin by American composers.

E. M.

Hartford, Conn., April 1, 1923.

"Scotch Pastorale" by Gustav Saenger, "At Sunset" by Cecil Burleigh, "An Old Love Tale" by Gena Branscombe, "Elégie" by William Arms Fisher, "Venetian Romance" by Edmund Severn, "Réverie" by Franz C. Bornschein.

???

The "Songs Without Words"

Question Box Editor:

Why are the titles of Mendelssohn's Songs Without Words not used on concert programs?

P. D. D.

Brooklyn, N. Y., March 30, 1923.

Because the titles are not authentic and have been added since the death of the composer. Only a few had titles originally.

???

On Sundry Matters

Question Box Editor:

1. What is the best biography of Mozart? 2. What is the best work on the evolution of piano technique? 3. On playing embellishments?

E. H. S.

Manhattan, Kan., March 22, 1923.

1. Jahn's biography is good, but it is out of print. Others are by Gehring and Breakspere. "The Tone King" by Heribert Rau is a biography of Mozart in the form of a novel. 2. "The Piano-forte and Its Music" by H. E. Krehbiel, "The Piano-forte" by Oscar Bie. 3. "Or-

namentation" by Dannreuther, "Studies in Musical Graces" by Fowles.

???

"Quo Vadis" as an Opera

Question Box Editor:

Has the novel, "Quo Vadis," ever been used as an opera?

L. S. H.

Utica, N. Y., March 24, 1923.

Yes. Operatic versions of this work exist by Giuseppe Bezzi, Ruperto Chapi, Jean Nouguès. There are "dramatic scenes" by Felice Nowowiejski. The Nouguès version is the best known.

???

About Symphonies

Question Box Editor:

What books would assist a listener to understand symphonic music?

A. S. F.

North East, Pa., March 31, 1923.

"Symphonies and Their Meaning" by Philip Goepf, "The Standard Symphonies" by Upton and "The Orchestra and Orchestral Music" by W. J. Henderson.

???

Tenor High Notes

Question Box Editor:

Are not the high notes of all tenors small and thin before the age of thirty? My son is twenty-four and has been studying two years. His voice is excellent up to A, but above that the tones are muffled.

P. A. T.

Oakland, Cal., March 31, 1923.

There is no reason why a tenor's voice should not be good throughout its range even at the age of twenty-four. The fault is more likely in the production than in the voice itself.

Stieff

THE distinctive charm and decided individuality of

THE
Stieff
PIANO

is to the purchaser an asset of definite value.

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Guiraud's Recitatives

Question Box Editor:

In a recent criticism of "Carmen" the recitatives were said to have been composed by Massenet. Is this correct, or if not, why did not Bizet compose them?

L. J. W.

New York City, March 31, 1923.

Bizet did not compose the recitatives nor did Massenet. They were written by Ernest Guiraud. In the original version of the opera which is always used in France, spoken dialogue is used instead of the recitatives.

???

American Opera Singers

Question Box Editor:

Will you please name ten American

women who have made international success in opera?

G. L. Y.

Tacoma, Wash., March 30, 1923.

Minnie Hauk, Clara Louise Kellogg, Annie Louise Cary, Hélène Hastreiter, Emma Juch (born in Vienna of American parents), Lillian Nordica, Emma Eames, Geraldine Farrar, Emma Abbott, Louise Homer.

???

A Song Wanted

A correspondent of the Question Box is anxious to obtain the words and music of a song, "And the Parrot Said," which is now out of print. Anyone having a copy of this and willing to part with it is requested to communicate with the Question Box Editor.

Contemporary American Musicians

No. 270
Minnie Tracey

MINNIE TRACEY, dramatic soprano, was born in Albany, N. Y. She received her early general and musical



Minnie Tracey

education in her native city and when fourteen went to New York, where she began the serious study of singing under M a x Maretzek, with whom she remained for two years. At sixteen Miss Tracey went to Paris and continued her work under Marie Sasse. She made her operatic debut as Marguerite in Gounod's "Faust" in Geneva in September, 1891. She remained in Geneva during that season, singing *Gilda* in "Rigoletto," *Valentine* in "The Huguenots" and other important rôles. In the spring of 1892 Miss Tracey sang as guest at performances in Antwerp and Ghent, and later she was heard at Covent Garden as *Donna Anna* in "Don Giovanni" and in other leading parts. In 1892-1893 Miss Tracey sang at the

Nice opera, appearing in twelve dramatic rôles. The following season she sang at the Marseilles opera, creating *Chimène* in the first performance there of Massenet's "Le Cid." She appeared in the following summer at Havre and Aix-les-Bains. In 1894-1895 she appeared at the Khedival Opera in Cairo in ten leading rôles, several of them "creations." In 1895-1896 Miss Tracey returned to the United States as a member of the Gustav Hinrichs Opera Company and also toured with Sousa's Band. From 1897 to 1899 Miss Tracey was again in Europe, appearing in concert and opera in Paris, Bordeaux, Marseilles, Munich and in Switzerland and Great Britain. In 1900 she appeared at the Metropolitan, New York, and toured in concert. The following fall she went to Stockholm to sing in opera and also gave concerts throughout Scandinavia; in 1903-1904, in Finland and Russia, touring with César Cui, Sibelius and Sjögren. Next three years in concert and opera in France, making numerous appearances with orchestra as well. In 1910, made short concert tour in America; in 1911, at the Geneva Opera in leading dramatic rôles; in 1912-1913, concerts in Switzerland and France. Returned to America on account of the war in 1914. Now teaching in Cincinnati and Columbus, Ohio.

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KALAMAZOO MICH MAR 13 1923
HARRISON AND HARSHBARGER
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CONGRATULATIONS ON SPLENDID CONCERT OF LAST EVENING
MR MARSHALL PROVED AS A GREAT SUCCESS IN CONCERT AS
HE IS STAR IN OPERA AND SURELY WON HEARTS OF KALAMAZOO
MUSIC LOVERS THE ONLY REGRET OF THE EVENING WAS THAT
IT COULD NOT INCLUDE MORE OF SUCH A SPLENDID PROGRAM
ASSISTING ARTISTS AND ACCOMPANIST VERY SATISFACTORY
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SUFFICIENT ACTING EMOTION IS INJECTED INTO EACH
RENDITION ONLY TO THE EXTENT OF PRODUCING A COMPELLING
PRESENTATION AN ARTIST GENUINELY AMERICAN IN THOUGHT
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HARRISON AND HARSHBARGER
1716 KIMBALL BLDG CHICAGO ILL
MARSHALL SCORED TREMENDOUS SUCCESS UNUSUAL
PROGRAM STRONGLY BUILT FINE CONTRASTS SUPERB
DRAMATIC CLIMAXES ENDING WITH A SONG WHICH LEFT
NOT A DRY EYE IN THE AUDIENCE AN EVENING
KALAMAZOO WILL NEVER FORGET AUDIENCE OF TWENTY
TWO HUNDRED

LESLIE D HANSON
DIRECTOR OF PUBLIC SCHOOL MUSIC

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KALAMAZOO MICH 1255P MAR 13 1923
HARRISON & HARSHBARGER
1716 KIMBALL BLDG CHICAGO ILL
MR CHARLES MARSHALL GAVE KALAMAZOO A RARE TREAT
LAST NIGHT HIS VOICE IS ABSOLUTELY SATISFYING AND
ONE OF THE MOST GLORIOUS ORGANS I HAVE EVER HEARD
AMERICA SHOULD BE PROUD TO CLAIM SUCH AN ARTIST
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STATE CLUBS MEET IN INDIANAPOLIS

Many Organizations and Artists Heard in Three Days' Session

By Pauline Schellschmidt

INDIANAPOLIS, IND., March 31.—The third annual convention of the Indiana Federation of Music Clubs, represented by seventy-five organizations, was held here from March 22 to 24. Mrs. Henry Schurmann, State president, presided at the opening meeting on Thursday morning, when delegates were registered at Hollenbeck Hall. During the meetings group singing was conducted by Frederick Krull, Arnold Spencer and Franklin Taylor. Two musical programs given on Thursday and Friday evenings were participated in by artists from Indianapolis and other cities in the State. Those who appeared in solo and ensemble

numbers included the Murat Chanters, Arnold Spencer, conductor; the Lincoln Trio; Louise Schellschmidt-Koehne's Harp Ensemble; Mrs. Alfred Kilgore and Mrs. F. Bunn of Muncie; Axel Skjerne of Bloomington and Glenn Friermood, Mrs. James Lowry, Mrs. Marie Morrell, Ernest Hesser, Mrs. S. K. Ruick and Mrs. F. Edenharter.

On Saturday programs were given during the day at Hollenbeck Hall and at the Manual Training High School. School orchestras and choruses from this and neighboring towns gave programs of merit. The State Music Memory Contest, under the direction of the State Board of Education, was held on Saturday afternoon. Contestants were divided into three groups, rural, grammar and high schools. The prize winners were Esther Gerkins, in the rural schools; Mildred Frazee, grammar, and Lorene Hicks, high schools. The winners in the young artist's contest were Arthur Graham, piano, and Otis Igleman, violin.

They gave a joint recital on Friday morning.

In recognition of her services as president of the Indiana Federation of Music Clubs, Mrs. Henry Schurmann was given a life membership in the National Federation of Music Clubs. Among the visiting guests were Mrs. F. A. Seiberling and Mrs. Edgar Stillman-Kelley.

A fine performance of Wolf-Ferrari's "Secret of Suzanne" was given by Helen Warrum-Chappell and Louis Kreidler of Chicago, before the Matinée Musicale, at the Masonic Temple on March 21. Accompaniments were played by Helen Julia Smith, pianist, and Ruth Fillmore, violinist. Clarence Wessner, as the dumb servant, played his rôle well.

MANILA, P. I.

March 5.—Leopold Godowsky recently gave three excellent recitals here at the Grand Opera House. Each program was of conventional form, opening with a Beethoven Sonata or piece of similar length, then a group of classics and short

numbers, a group of Chopin, and closing with some modern music. The audiences were very attentive and appreciative. Before coming to Manila Mr. Godowsky gave successful concerts in Shanghai and Japan. He proceeded from here to Hongkong, Java and India. The Viñas-Roma company has been giving a series of successful performances of light opera in Spanish at the Savoy Theater.

DWIGHT W. HIESTAND.

BINGHAMTON, N. Y.

March 31.—Mme. Louis Homer, contralto, and her daughter, Louise Homer Stires, soprano, appeared in concert in the Kalurah Temple on the evening of March 21 under the auspices of the Rotary Club for the benefit of crippled children. Mme. Homer featured a number of her husband's settings of nursery rhymes, to the great delight of the little cripples who occupied several rows of seats. Eleanor Scheib was the accompanist for both artists.

J. A. MALLETT.

OLIVE NEVIN

Soprano

and

HAROLD MILLIGAN

Lecturer-Pianist

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Miss Nevin's simple directness, her absence of mannerism, won sincere applause from an audience that filled the house, an audience that showed both interest in historic native composers and appreciation of the manner in which they were presented.—*New York Times*.

Miss Nevin is endowed with a voice of much richness and broad range. It is a pleasure to hear her because her diction is close to perfect. Her attractive manner and voice make her perfectly adapted to this charming sort of program.—*New Haven Journal*.

Mr. Milligan is a ready speaker and was both illuminating and amusing in the talks with which he preceded each group of songs. Miss Nevin made an attractive appearance in the various picturesque costumes and her interpretations were given with a fine art.—*Washington Star*.

He told in the most entertaining way, of music and musical affairs when this country was young. He has a keen sense of humor and his lecture was heartily applauded. Mr. Milligan has a very engaging assistant in Miss Nevin. She sings with the finish and charm of the mature artist.—*Detroit Free Press*.

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HARRIET BACON MacDONALD, 825 Orchestra Bldg., Chicago, Dallas, Tex., June, 1923. Cleveland, O., July 2, Chicago, Aug. 6.
MRS. WESLEY PORTER MASON, 5011 Worth St., Dallas, Texas. Classes beginning first week in June; second week in July, Dallas.
VIRGINIA RYAN, Studio 828 Carnegie Hall, New York City, June, 1923.
LAURA JONES RAWLINSON, Portland, Ore., 61 North 16th, June 19, 1923; Seattle, Wash., Aug. 1.
ISABEL M. TONE, 469 Grand View St., Los Angeles, Calif., April 16 and June 18, 1923.
MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.
MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.
ANNA W. WHITLOCK, 1100 Hurley Ave., Fort Worth, Texas.

Panorama of the Week's Events in Musical Chicago

SIX SOLOISTS HEARD IN SUNDAY CONCERTS

Kreisler and Novaes Among Recital Givers—Beethoven Trio Ends Series

CHICAGO, March 31.—Six soloists provided a variety of fare for Chicago concertgoers on Sunday. Fritz Kreisler, violinist, appeared at the Auditorium; Guiomar Novaes, pianist, played in the Studebaker Theater; Sybil Comer, soprano, and Parthenia Vogelback, pianist, gave a joint recital at the Playhouse; Hilda Edwards was piano soloist with the Civic Orchestra at Orchestra Hall, and Eugene Du Bois, violinist, was heard at the Chicago Theater. Also the Beethoven Trio closed its series of three programs of chamber music in the drawing room of the Cordon Club late in the afternoon.

Mr. Kreisler's program was made up of Brahms' Sonata in G Minor, Mendelssohn's Concerto in E Minor and lighter numbers by Wagner-Wilhelmj, Chabrier-Loeffler and Dvorak-Kreisler. He termed it a "Recital of Romantic Music" and, to judge by the plaudits of the crowd that filled every available space in the Auditorium, he satisfied all hearers.

Miss Novaes, who had announced a Chopin recital, changed her mind and, besides two groups of Chopin pieces, gave several smaller numbers by Scriabine, Blanchet, Moszkowski and Albeniz. Miss Novaes played with exquisite nuance, with a pianissimo of caressing beauty and with almost impeccable technique.

For Miss Comer it may be said that she has excellent diction, at times somewhat hampered by vocal effort, a voice of much inherent beauty, considerable art in delivery and generally good interpretative abilities. Particularly appreciated by the audience were "Au Temps des Lilas" by Chausson, Tchaikovsky's "At the Window" and La Forge arrangements of two Mexican folk-songs. Mrs. Vogelback, heard in Mendelssohn's Variations Serieuses, displayed digital dexterity, a rather unusual conception of the composition and the promise of a successful future in her chosen field.

Miss Edwards' playing of the Oldberg Concerto with the Civic Orchestra was exceptionally creditable. She has a firm grasp of the musical values of the work and showed ample technical equipment. The orchestra, in Thomas' Overture to "Raymond"; Svendsen's Legend, "Zorahayda"; excerpts from Tchaikovsky's Serenade for Strings, Bach's Third Suite and Liszt's "Les Preludes," again demonstrated the excellence of the training these young musicians are receiving at the hands of Eric De Lamarier.

Mr. Du Bois featured a new violin concerto by Edwin Grasse. Both the composition and the violinist's presentation of it were plainly of great interest to the audience, which demanded several encores. The Beethoven Trio, played Beethoven's Trio, No. 7, Op. 97, and Ireland's Phantasie in A Minor with its usual skill and beauty of tone.

FUNDS FOR RAVINIA OPERA

Mrs. McCormick Announces Renewal of Pledge—Others Contribute

CHICAGO, March 31.—With the campaign for increased guarantee funds for Ravinia opera just begun, reports from those in charge, notably Mrs. Augustus A. Carpenter, are that there is little doubt that \$40,000, at least, will be subscribed. The first large subscription was made public this week when Mrs. Edith Rockefeller-McCormick announced at a meeting of the Chicago-Lake Forest Committee that she will renew for five years her present guarantee of \$2,000 a year.

Reports from several members of the committee were submitted, showing that,

although all of the 500 names of proposed subscribers have not been canvassed as yet, those already solicited have responded generously. A mass meeting of friends of Ravinia is planned for late in April, and it is believed that more than the desired amount will be realized.

PADEREWSKI CHARMS AGAIN

Auditorium Packed to Hear Pianist in Program of Old Favorites

CHICAGO, March 31.—An audience that packed the Auditorium greeted Ignace J. Paderewski on the afternoon of March 24, when he gave a program of compositions from the standard repertory he has chosen to interpret for so many years. Opening with Bach's Chromatic Fantasia and Fugue, he played also Beethoven's Sonata, Op. 111; Schumann's Sonata, Op. 11; a Chopin group and a Liszt Rhapsodie. His own Nocturne was the only modern number on the program.

Comment on Paderewski at this late date is largely superfluous. If he pounded a bit at times, so much of the "grand old master" permeated his playing that no one minded. The enthusiasm of his hearers was so great that six extras were given at the close of the program.

Margaret Smetacek, Soprano, and Norma Brown, Pianist, in Recital

CHICAGO, March 31.—Margaret Smetacek, soprano, in company with Norma Brown, pianist, gave this week's recital of the Young American Artists' Series presented by Jessie B. Hall. Appearing on March 29, both Miss Smetacek and Miss Brown displayed considerable talent and technical equipment. Miss Brown substituted on short notice for Fyrne Bogel, pianist, who was unable to appear. She played numbers by Chopin with facility. Miss Smetacek was heard in three groups of songs, ranging from Brahms and Wolff to Scott, Rogers, Hageman and Fourdrain.

In Chicago Studios

Chicago, March 31

CHICAGO MUSICAL COLLEGE

Louis Victor Saar of the faculty has assumed leadership of the recently organized Women's Glee Club of the College, which meets for rehearsal on Friday afternoons. Jaroslav Gons of the faculty was the soloist at the fourth concert of the Euterpean Men's Chorus, Edward T. Clissold, conductor, on March 17. Lora Shadurskaya of the faculty was engaged with her pupils for Easter week to perform ballets at the Victory Theater, Evansville, Ind. Edouard Dufresne of the faculty has been engaged as baritone soloist at the Holy Name Cathedral. Henry Corsell, pupil of Fery Lulek, sang at the concert given by the United Swedish Singers on March 25. Marguerite Moon, pupil of C. Gordon Wedertz, was soloist at a concert given at the First Swedish Church on March 25. Bertha Kribbenof, pianist, of the faculty was soloist for the Catholic Women's Club, Oak Park, recently. She also played before the Woman's Club of La Grange.

AMERICAN CONSERVATORY

Advanced pupils of Karleton Hackett, vocal teacher, and Allen Spencer, pianist, appeared in recital at Kimball Hall on March 31. The Girvin Junior Orchestra, made up of pupils and conducted by Henry Sopkin, violinist, gave a recital at Kimball Hall on March 24. The program included a Mozart String Quartet and numerous short pieces. The Public School Music Department is planning expansion of its summer work. Special post-graduate courses will be undertaken under the leadership of George H. Gartlan, Supervisor of Music in New York

City's public schools. The Theater Organ Department, under the direction of Frank Van Dusen, has a large enrollment, many professional musicians being in the class.

MISCELLANEOUS

Pupils of the piano and voice departments of the Sherwood Music School gave a recital at Sherwood Recital Hall on March 30, those taking part including fifteen pianists and two vocalists. Arthur Van Eweyk, bass-baritone, has been added to the faculty. A prize of \$100 has been offered by the school management for a poem suitable for setting to music to be used as a school song. The competition is open to teachers and students of the Sherwood School. A studio recital was given at the Columbia School of Music on March 31. Pupils from the North Evanston and Wilmette branches of the school took part. Gaetano Viviani, baritone, pupil of Vittorio Trevisan, has just made his debut at Milan, according to a message received by Mr. Trevisan this week. Frieda Saiger, dramatic soprano, and Abraham Matthews, baritone, pupils of Mr. Trevisan, gave a successful recital at Kimball Hall recently. Charles Young, tenor, pupil of Arthur Burton, was soloist at the Sunday Evening Club recently. The choir of St. James' Church gave Gaul's "Passion Service" this week under the baton of John W. Norton.

Sniadoff Makes Debut in Chicago

CHICAGO, March 31.—Peter Sniadoff, violinist, recently arrived in this country from Russia, made his American debut at Orchestra Hall on March 27. His program comprised Vieuxtemps' Concerto in D Minor, the "Carmen" Fantasia by Hubay and six smaller numbers. Technically Mr. Sniadoff proved himself exceptionally well equipped. He attacked intricate passages with verve and confidence. Undoubtedly he has a gift for the instrument. Perhaps the nervousness inseparable from a debut led to inaccuracies of pitch at times and the absence of any warmth of tone.

Ralph Leo Heard in Recital

CHICAGO, March 31.—Ralph Leo, baritone, in company with Mrs. Julie Manierre-Mann, soprano, gave an interesting recital in the Bush Conservatory Hall on March 20. Mr. Leo, who possesses a voice of exceptional beauty and virility, earned the hearty commendation of a large audience, which demanded extras after each group on his program. He sang a dozen numbers, including two dedicated to him—"Hope" by Rowland Leach and "Mia Carlotta" by Ernest Leo. Mrs. Mann and Mr. Leo sang a duet from Mendelssohn's "Elijah" with fine artistry, and Mrs. Mann sang "The Night Has a Thousand Eyes," by her co-recitalist, and "Indian Summer," by Ilgenfritz, dedicated to her, as well as several other groups.

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CASELLA SHARES IN SYMPHONY PROGRAM

Italian Composer Appears as Conductor and Piano Soloist in His Own Works

CHICAGO, March 31.—Three of the half dozen numbers making up the program of the Chicago Symphony concerts on the afternoon of March 23 and the evening of March 24 were the work of Alfredo Casella, the exponent of modern musical Italy, and, since Mr. Casella appeared in person to conduct and take part in the performance of them, the interest was the greater. In the solo parts in his revivifying arrangement of Albeniz' Spanish Rhapsody he displayed his remarkable abilities as a pianist.

Leading Frederick Stock's men in his set of five clever "Pieces for Marionettes," Mr. Casella showed himself a competent conductor, amply able to infuse the players with the spirit in which he conceived these lively, sharply defined and melodious numbers, which are characterized by a subtle humor. In a performance of his Rhapsody, "Italia," he managed to bring out a rhythmic verve and pulsating life rarely attained by others who have sought to interpret it.

Mr. Stock's part of the program comprised Georg Schumann's "Liebesfrühling" Overture, Robert Schumann's Symphony in B Flat and "The Three-Cornered Hat" by de Falla, a Ballet Suite. The last is distinctively Spanish and just as characteristically rhythmic, colorful and, at times, naive. The audience liked it. The program afforded a fine opportunity for the players to show their mastery of detail and their esprit de corps.

CHICAGO, March 31.—Viola Cole-Audet recently presented her pupil, Ruth Blumstock, pianist, at a musical reception given at a private residence at 7655 Sheridan Road. Philip Kaplan, pianist, and also a pupil of Mme. Cole-Audet, played before the Marshall High School German Club, giving the Choir Polonaise and a Bach Fugue.

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Pupil Hindered by Teacher's Inability to Analyze, Affirms Jacob Eisenberg

New York Teacher and Author of Work on Piano Technique Believes Student Should Know Basis of Every Natural Movement—Proclaims Nature as Best Guide and Advises Cooperation with Its Laws—Says Principles Must Be Explained, Not Stated

IS it only the super-normal child who is capable of achieving success as a pianist in the artistic world? If this condition is true, does it then follow that all who fail are sub-normal? Jacob Eisenberg, teacher of piano, and author of the book, "Weight and Relaxation Method for the Pianoforte," declares that the reason why there are so many pianists and so few artists is because few teachers are able to analyze correctly the various phases of piano technique. Few who study the piano, he believes, are made to understand the basis of every natural movement, a knowledge of which, he declares, is essential in the make-up of the aspiring student. Mr. Eisenberg does not believe that it is enough to teach the student what to do; he should be told the why, in accordance with the principles of natural law.

"If the teacher, in propounding a new principle or a new idea to a student," says Mr. Eisenberg, "would give examples, or state facts that are related to something the student already knows, he would find that the student would grasp the new principle much more quickly than by giving him a simple statement



Photo by Dushman, N. Y.
Jacob Eisenberg

of new facts. In my experience in school and college I have received instruction from some 100 teachers, yet few, if any, would I call real pedagogues. Most teachers either cannot or will not acquire the ability to analyze, with the result that the effect is often mistaken for the cause. And those who do possess the power to analyze are often hampered in their work or do not care to impart their findings. Is it any wonder that confusion results? The student should know the why of things; thereby causing him to use his mind in the development of his technique, for it is only through technical mastery that freedom is attained. The real artist must have acquired such a mastery of technical detail that he can express the impulse of the music without being conscious of his technique. Yet this mastery must be gained through a conscious knowledge in order to achieve the greatest possible results.

Nature, the Best Guide

"The average teacher does not sufficiently appreciate how much nature can do for the pupil who cooperates with its laws and how much better it can accomplish results when its proper functions are not interfered with. For instance, why should the student struggle for what is generally termed 'wrist movement' when nature will take care of the proper movements of the wrist if there is freedom at the center. What is the center? Certainly not the wrists themselves, the correct movements of which are of so much concern to many teachers. Why not analyze the human machine and ascertain that the principal fulcrum is at the shoulder and that freedom there means freedom all along the line? The same laws that operate in the universe must also operate in the development of a natural, normal technique."

The interest that Mr. Eisenberg maintains in his efforts to bring something definite and concise to what he terms the "normal student" is the result of his experiences both as a pupil and teacher. He was impressed by the fact that most of his teachers taught by rote, and that there was seldom any explanation of the basic principles—the why of things. As a consequence, he discontinued his study under the guidance of teachers and began to read and study all available books on the technique of piano playing. He sifted the facts, analyzed every movement and tried his findings upon his pupils, whose progress has given him courage to recommend them to others. He also adopted the habit of watching the movements of the great pianists, analyzing every phase of their work in the course of their public performances in order to see how far their movements coincided with the principles he had marked as the result of his investigation. He frankly confesses that there are no new principles contained in his book. He says that they cannot be new if every great artist employs them, but he feels that his task is not to find new ways of playing the piano, but to expound those that have been proved of basic value.

It was his endeavor, he says, to place in simple and concise form all the fundamental principles that govern the pianist's technique and to show that correct playing is based upon natural laws in preference to rules and methods prescribed by man.
HAL CRAIN.

NEBRASKA TEACHERS MEET

Ambitious Programs Scheduled for Seventh Annual Meeting in Omaha

[By Telegraph to Musical America]

OMAHA, NEB., April 2.—The seventh annual convention of the Nebraska State Music Teachers' Association was opened at the Hotel Fontenelle here on April 2. Karl E. Tunberg is president of the organization.

Leading musical programs scheduled for the three days' sessions include a chamber music recital by the Chicago String Quartet; a recital by Sidney Silber, pianist and former president of the association, and a symphony concert under the auspices of the Friends of Music. Robert Cuscaden is conductor of the last organization, and Corinne Paulson, pianist, was announced to make an appearance as soloist in the Fifth Concerto of Saint-Saëns.

A program of compositions by Nebraska composers was scheduled to be given under the auspices of the Monday Musical Club. Works by Howard Kirkpatrick, Stanley Letozsky, Sigmund Landsberg, Wallace Wheeler, Hazel Gertrude Kinsella, J. A. Parks and Cecil Berryman and Theodore Rud Reese were to be heard.

Among the well-known speakers announced are: Doctor Otto Kinkeldey of the New York Public Library, and Osbourne McConathy, promulgator of a plan for credits in high schools for private music study. Round table discussions in the departments of piano, voice, violin and organ; the election of officers; a contest open to all Nebraska music students, and numerous social functions complete the list of events announced in the preliminary program.

EDITH LOUISE WAGONER.

Esther Dale Gives Song Recital

CHICAGO, March 31.—Esther Dale, soprano, made her first appearance here in a recital at Lyon & Healy Hall on March 29. Her voice is well trained and inherently beautiful, and she displayed enthusiasm for the musical content of the songs she sang, speaking to the audience before each group on the beauties in the compositions. Her singing of Brahms' Volkslieder, Herreshoff's "The Beloved Stranger," the Alleluia from Mozart's "Exultate," and the favorite air from Bach's "Phœbus and Pan," "Patron, das macht der wind," was particularly appreciated for a nice discrimination in tonal coloring and excellent technique.

CHICAGO, March 31.—Florence Lang, soprano, appeared at a Sunday afternoon concert of the Chicago Athletic Association Orchestra recently, singing excerpts from "Lohengrin," Broeck's "Little Brother's Lullaby," and Logan's "Pale Moon." The orchestra, formed of members of the Association and conducted by Gaston du Moulin, played Edward German's Concert Suite and shorter pieces. Leon Benditsky accompanied Miss Lang.

CHICAGO, March 31.—Catherine Wade-Smith, violinist, with Katherine Gorin, pianist, gave a program embracing eleven popular numbers recently as one of the series of free recitals at Lyon & Healy's music hall.

Ruth Kellogg Waite, an American soprano who has been heard in concert in this country, has made a successful debut as *Musetta* in Puccini's "Bohème" in Italy. Miss Waite has taken the name of Maria Montana for her professional work, following the example of Emma Nevada and other singers in adopting the name of their native State.

Helen Kremer, Chicago pianist, formerly of the Glenn Dillard Gunn School of Music faculty, has been engaged through the Allen-Piehl Co. for the position of director of the music department of the Mars Hill College, Mars Hill, N. C. She is a pupil of Robert Teichmüller of Leipzig.

MUSIC AT BLOSSOM FÊTE

San Jose Celebrates with Ambitious Choral Programs

SAN JOSE, CAL., March 31.—The most ambitious musical programs ever carried out in connection with the Blossom Festival were given in the Saratoga Amphitheater before a throng of interested listeners. Alexander Stewart conducted the Blossom Festival Chorus, which was a feature of both days. Saturday's program began with the singing of "America the Beautiful" by chorus and audience, accompanied by the College of the Pacific Orchestra. This was followed by Suppé's "Pique Dame" Overture. Miles Dresskel conducted. "Welcome, Sweet Springtime," sung to the tune of Rubinstein's Melody in F; Thomas' "Bonnie Eloise," Denza's "Merry Life" and Woodbury's setting of Longfellow's "Stars of the Summer Night"—the last number being especially well done—were given under the baton of Mr. Stewart. "Unfold Ye Portals," from Gounod's "Redemption" had an inspiring reading under Charles M. Dennis, acting dean of the College of Pacific Conservatory.

Sunday's program was devoted entirely to musical numbers and had as guest of honor Carrie Jacobs Bond. The San Jose High School Orchestra, George T. Matthews, conductor, was heard in several numbers, and the Festival Chorus sang "Massa, Dear" by Dvorak and repeated two numbers from the Saturday program.

The American Legion Trio of San Francisco, composed of Harrison L. Coles, tenor; Harold Pracht, baritone, and Henry L. Perry, bass, assisted by Hugh J. Williams, tenor soloist, gave four numbers, including "California," by Carrie Jacobs Bond. Mrs. Bond gave an interesting talk on some phases of her work and accompanied Mrs. Velma B. Cox in her latest composition, "Forget-Me-Not."

MARJORY MARCKRES FISHER.

SAN DIEGO GREETE EASTON

Soprano Appears in Amphion Course—Hallett Gilberté Heard

SAN DIEGO, CAL., March 31.—Florence Easton, soprano, gave one of the most artistic concerts ever heard here when she appeared in the Amphion Club course at the Spreckles Theater on March 25. With the first group of songs she won her audience, and encores were frequent. Ralph Leopold was an excellent accompanist and also gave a solo group.

Hallett Gilberté, composer and pianist, gave a program of his own compositions recently. He was ably assisted by Virginia Lee Mattoon, contralto.

The annual concert of the Students' Music Club was given as a resident artists' concert of the Amphion Club at the Congregational Church on March 22. The students acquitted themselves capably. Those taking part were Phoebe Lindberg, violin; Beatrice Rogers, cello, and Ila Miller, pianist, in a group of trios; Marie Hahn, David Marr, Josephine Gaines, Audrey Moore, Katherine Palmer and Julia Elliot, pianists; Mary Braine, Adelle Burns, Gertrude Peterson, Edith Seaver, Mary Moss and Mrs. R. H. Sylvester, vocalists, and Julia Gardner, violinist. The accompanists were Mrs. A. E. Thill, Mary Schick, and Mrs. R. D. Woodruff. W. F. REYER.

Alice Louise Mertens, contralto, has been engaged to give her lecture-recital on music of the Orient in the summer course of New York University. The lecture will be illustrated by oriental and occidental compositions.

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FLORIDA'S FEDERATION MEETS IN ST. AUGUSTINE

Urge High School Music Credits and
Programs by American Artists—
Memorial Service Given

ST. AUGUSTINE, FLA., March 31.—
Three outstanding recommendations were
made by the Florida Federation of Music

Clubs at its fourth annual convention,
held here on March 8, 9 and 10. These
were that the delegates to the biennial
convention be instructed to vote for an
increase in the dues paid the National
Federation; that the State Superinten-
dent of Public Instruction be urged to
adopt a system of credits for private
music study in all the high schools of the
State, and that at least 50 per cent of

club concerts be given by American art-
ists.

Bertha M. Foster of Miami, president
of the State federation, presided over
the meetings. Among the guests of the
convention were Mrs. F. A. Seiberling
of Akron, Ohio, former president of the
National Federation and now chairman
of the Ways and Means Committee; Nan
Stephens of Atlanta, Ga., president of
the South Atlanta District, and H. C.
Davis of the National Academy of
Music, New York. Mrs. Seiberling spoke
on the proposed increase in dues and
also of the endowment fund to be raised
by individual memberships in the Na-
tional Federation. She stressed the need
for financial backing to enable capable
women of moderate means to hold office,
as well as to provide money for prizes
and the presentation of worthy composi-
tions of young American musicians.
Miss Stephens outlined the plans for the
biennial convention. Mr. Davis spoke
on the plan for giving credits in the
high schools for outside music work.

A lecture recital on American Indian
music and customs was given by Mrs.
W. F. Graeske of St. Petersburg, Fla.
An organ recital by Lorenzo Pratt
Oviatt, assisted by Ted DeWitt, was an-
other feature of the convention. An in-
teresting program was given by pupils
of the State School for the Deaf and
Blind.

A memorial service for Susan Dyer, at
the time of her death vice-president of
the Florida Federation, was an impres-
sive event. A program of her songs was
sung by Jean Knowlton of Rollins Col-
lege and a eulogy of her work was given
by Miss Foster.

Under the leadership of Margaret
Haas of Jacksonville, the junior contest
was successfully held. A special pro-
gram of music was given by children
from the Jacksonville schools. A recital
by Lawrence Haynes, tenor, and the
closing banquet completed the program
for the convention. Jacksonville has in-
vited the federation to meet in that city
next year.

GREENVILLE, S. C.

March 31.—The State meeting of the
National Federation of Music Clubs, held
here on March 12 and 13, attracted at-
tention throughout this and adjoining
States. The Federation was the guest
of the Greenville Music Club, of which
Ray Poag is president. Business ses-
sions and contests were held in the Fine
Arts Building of the Greenville Woman's
College. Among the visitors were Mrs.
F. A. Seiberling of Akron, Ohio, former
president of the Federation; Mrs. Cora
C. Lucas, State president and Mrs. Robert
Gibbes, State secretary, and Evelyn
Jackson, district chairman of Junior
Clubs, and Nan Bagby Stephens, district
president. Charles M. Courboin, Belgian
organist, formally opened the new
\$15,000 organ recently installed in the
auditorium of the New Fine Arts Build-
ing of the Greenville Woman's College,
on March 15. May Valentine, with her
company of American singers, appeared
at the Grand Theater on March 17
in a creditable performance of De
Koven's "Robin Hood."

J. OSCAR MILLER.

Virginia Club Plans Festival

HARRISONBURG, VA., March 31.—The
Music Lovers' Club is planning a festi-
val, at which a well known violinist
will be the principal soloist. Nelson
Maxwell is the chairman of the program
committee. The Glee Club of the
Harrisonburg State Normal School re-
cently returned from a short tour. The
organization won success in single pro-
grams given in Richmond and Peters-
burg, and three in Norfolk. Edna T.
Shaeffer of the music faculty of the
Normal School, and vice-president of the
Virginia State Music Teachers' Associ-
ation, is the conductor.

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VIRGINIA CLUBS IN FOURTH CONVENTION

State Federation Meets in
Petersburg—Hold Young
Artists' Contests

PETERSBURG, VA., March 31.—The fourth annual meeting of the Virginia State Federation of Music Clubs was held here on March 22 and 23. The first session, preceded by a luncheon given to State officers and delegates by the president, Mrs. Malcolm W. Perkins, included an address on "The Value of a County Music Club" by Mrs. Albert J. Terrell. An address of welcome to the visitors was made by Mayor S. W. Zimmer, and the invocation was pronounced by Rev. D. T. Merritt. The president's message

and the reports of the officers were also heard.

Two musical programs were given on the same day. An organ recital by Paul Pierre Saunier, president of the Petersburg Music Club, assisted by Mrs. E. Lee Trinkle, violinist and wife of the Governor of Virginia, was favorably received at the Washington Street Methodist Church. Jerome Swinford, baritone, assisted by Virginia Bowman Hall, soprano, gave an evening recital under the auspices of the Petersburg Music Club in the High School auditorium.

The following officers were elected at the morning session of March 23: Mrs. Malcolm W. Perkins of Palmyra, re-elected president; Mrs. Harrison Robertson of Danville, first vice-president; Mrs. Fletcher J. Wright of Petersburg, second vice-president; Ethel Cahill of Columbia, corresponding secretary, and Blanche Deal of Roanoke, recording secretary. John Powell was again appointed honorary patron. At the same session Mrs. Edith Hatcher Harcum of Bryn Mawr, Pa., gave an interesting address. Committee reports were made, after a talk by Mrs. E. A. Robertson, president of the Wednesday Music Club.

The young artists' contests were held under the chairmanship of Mrs. F. J. Wright in the High School auditorium on the same afternoon. The winners were Mary Adkinson of Hollins College, pianist, and Julia Blankenship of Petersburg, soprano. No violinists were entered. The closing event of the convention was a musicale given by Mrs. Wright at the Country Club for the members of the Wednesday Club, visitors and guests.

CHARLESTON, S. C.

March 31.—Olga Samaroff gave a fine piano recital in the Charleston Musical Society's series on March 11. The program comprised two groups, the first devoted to Chopin, the second to romantic and modern composers.

V. G. TUPPER.

ATHENS, GA.

March 31.—Olga Samaroff, pianist, gave an interesting recital at the Lucy Cobb Institute, on March 15. Her playing evoked spontaneous applause from a large audience. Harriet May Crenshaw, head of the piano department, has presented a number of pupils in recital recently, those appearing being Anne Lewis, Caroline Ashton, Eliza Cobb McDorman, Annette Arnold, Alice Arnold, Helen McDorman, Pearl Hammond, Pattie Benson, Lilla May Webb, Kathleen McCorkle, Frances Crane, Evelyn Zettler and Dorothy Moran. Gretchen Gallagher Morris, head of the violin department, and Louise Rostand, head of the vocal department, have also presented pupils in recitals recently.

NASHVILLE HEARS ROSE

Dett Presented by Fisk University—Give Act from "Martha"

NASHVILLE, TENN., March 31.—Kenneth Rose, director of the violin department of Ward-Belmont, in his annual recital in the school auditorium, played effectively the Nardini-Nachez Concerto in A, Lalo's "Symphonie Espagnole," and other numbers. Hazel Coate Rose, teacher of piano at Ward-Belmont, was her husband's accompanist.

Fisk University presented R. Nathaniel Dett, Negro composer, in a piano recital in the Memorial Chapel on Feb. 26. The program, drawn from his own compositions, was excellently played. John Work, Jr., sang four of Dett's songs in a good baritone voice.

Under the leadership of D. R. Gebhart, director of music at George Peabody College for Teachers, a novel program was given lately at the Centennial Club. Twelve singers were used in the chorus—three of each voice—and these singers

constitute a class in ensemble singing in the college. The second part of the program was an arrangement of one act from "Martha," sung by a quartet of college students, Edith Davis, Edna Phillips, W. B. Nicholson, and J. F. Gebhart. The act was given in costume, with appropriate stage settings. Ethel Gebhart was the accompanist.

Another interesting program was given at Centennial Club on Feb. 27 by Kenneth Rose, violinist; Mrs. Thomas Malone, Jr., vocalist, and Ruby Rives, reader. This was one of a series of concerts for the benefit of South Park library fund. MRS. J. A. WANDS.

GREENSBORO, N. C.

March 31.—Josef Hofmann gave a concert here at the National Theater, before a capacity audience, on March 15. The recital was the concluding program of a series. The artist was most generous in the matter of encores.

CHARLES TROXELL.

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Cleveland Music Settlement Acquires New Home

School, Organized Ten Years Ago to Give Poor Children Musical Education, Has Noteworthy Record — Will Erect Annex to New Building

By Grace Goulder Izant

CLEVELAND, March 31.—The Cleveland Music School Settlement, organized ten years ago to give poor children a musical education, moves this fall into a new \$30,000 home which the organization has been able to purchase outright. At present its officers and friends are hard at work on a campaign for \$35,000 to build an annex to the new location which will be used as an auditorium and for class rooms.

Last year the school gave 14,000 lessons, priced at from twenty-five to fifty cents. There are about 400 pupils studying piano, voice, violin, oboe, cello, clarinet, flute, horn, trumpet, trombone, drums. There are classes in sight-singing, ear-training, theory and ensemble. Two orchestras give practical experience and two of the school's pupils have been members for the past two years of the Cleveland Orchestra. There are thirty-five teachers.

Catherine Saunders is director of the school. Visits are made in the pupils' homes as well as calls on new applicants. Eight pupils have become teachers in the settlement and every effort is made to help the students become self-supporting.

Officers of the school are: Mrs. F. E. Drury, president; Mrs. J. E. Ferris, vice-president; Mrs. J. C. McLaughlan, vice-president; Rachel Strong, secretary; Carl Lohmann, treasurer. Mrs. Julius Fryer is chairman of the campaign committee and Mr. Lohmann of the building committee.

The Week in Cleveland

CLEVELAND, March 31.—The only formal event on the music calendar for the week past was the concert on March 20 at the Women's City Club, under the direction of the Chamber Music Society, by the Cleveland String Quartet. Mem-



Photograph in Circle: Elton Studio, Cleveland —
New Home of Cleveland Music School Settlement; Inset: Mrs. F. E. Drury, President of Settlement

bers of this organization are Louis Edlin and Carleton Cooley, violins; Samuel Lifschey, viola, and Victor De Gomez, cello. The players were assisted by Leo Fleitman, viola. Three numbers made up their program: Mozart's Quartet in G Major; Haydn's Quartet in D Minor and the Brahms Quintet in G Major.

Edwin Arthur Kraft gave an organ recital at Trinity Episcopal Cathedral on March 19, Helene Allmendinger, contralto, assisting.

Douglas Moore gave a talk on the afternoon of March 18 at the Cleveland Museum of Art on folk-songs. He was

assisted by Marguerite Quimby, soprano. Frances Sanderson, contralto and vice-president of the Business Women's Club, gave a concert on March 20 in conjunction with Ben Burtt, pianist and composer. Miss Sanderson is also a composer, and compositions of both artists were played.

A new Skinner organ in the Plymouth Congregational Church, Shaker Heights, was dedicated on March 18. The organist is James H. Rogers. At the dedication services he was assisted by Mrs. Herbert E. Benfield and Mrs. Gustav Steigerwald, soloists.

HEAR KANSAS CITY FORCES

Pergolesi Work Sung by Women's Choir — Faculty Members Give Series

KANSAS CITY, Mo., March 31.—With the exception of the Elshuco Trio and Maria Ivogün, coloratura soprano, heard in the eighth program of the Fritschy series, and Margery Maxwell, soprano of the Chicago Opera, presented in the Ivanhoe series, under the Horner-Witte management, the musical events of the last fortnight have been given by local artists.

Pergolesi's cantata, "Stabat Mater,"

was recently given by the Mu Phi Epsilon Society, assisted by the Kansas City Chamber Music Society, N. De Rubertis, conductor. The Little Symphony played a work by Glazounoff and Mrs. Sam Roberts, pianist, gave a brilliant performance with the orchestra in Busoni's "Spanish" Rhapsody.

An interesting series of historical concerts being given by artists of the Kansas City Conservatory faculty included a program by the Conservatory Trio on March 3. The members of this organi-

zation are John Thompson, pianist; Arnold Volpe, violinist, and Albert Rosenthal, cellist. Louis Dornay, tenor, sang works of Schubert and Schumann, with Betsy Culp at the piano.

Richard Canterbury, pianist, and Mrs. Allan Taylor, soprano, recently gave a joint program including eight songs by Mr. Canterbury at the First Christian Church.

Evaline Hartley, contralto, with Conrad V. Bos at the piano, gave a concert in the Grand Avenue Temple on March 10. Mr. Bos played a group of solos and shared the applause of an enthusiastic audience.

Edith Rhett gave an analytic talk on the Fourth Symphony of Tchaikovsky before the Business Women's Club on March 13.
BLANCHE LEDERMAN.

TRENTON CLUB IN CONCERT

Nyiregyhazi Is Assisting Artist—Program of Irish Music

TRENTON, N. J., March 31.—The Arion Glee Club, under the capable leadership of William Woodhouse, gave the first concert of its twenty-seventh season in the Y. M. C. A. Auditorium on March 15. "The Lost Chord" by Sullivan was given, with accompaniment on the new organ by George I. Tilton. The assisting artist was Erwin Nyiregyhazi, Hungarian pianist. His program included numbers by Schubert-Liszt, Chopin, Tchaikovsky-Grainger, Verdi-Liszt, Bach-Busoni and Grieg.

The Mercer County Division of the A. O. H. gave a concert of old Irish airs in the new auditorium of St. Mary's Cathedral on March 17. The artists who participated were Helen Field, soprano; Mrs. Frank Warren, contralto; Albert Watson, tenor, and Mr. James A. Newell, baritone, who comprise a mixed quartet. The Trenton Glee Singers gave several numbers, as did Alice May Gamble, harpist. McElroy's Orchestra was also heard.

Lorraine Wyman, soprano, was heard in a recital of old songs of France, Belgium, England, Canada and the South in McCosh Hall on March 15. The recital was for the benefit of the Vassar Endowment Fund and the program was in charge of May Vreeland and Emilie Stuart, graduates of the college.

FRANK L. GARDINER.

Enid Watkins Sings in Washington

Enid Watkins, soprano, was praised in a recital at the Hotel Willard, Washington, D. C., recently, before an audience that included Secretary of State Hughes and Mrs. Hughes, Secretary of the Treasury Mellon, Senator Reed and Senator McCormick. Miss Watkins sang with fine effect numbers by Debussy, Messager, Wintter Watts and Ward Stephens and was compelled to add several encores.



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Rudolf Nagel's "Caprice," Played at Testimonial Concert to Mollenhauer, Rich in Character and Telling Details—Saint-Saëns' Imposing "Hail California" Revived—Bruno Walter an Admired "Guest" Leader with Symphony Forces—Recitals by Morini and Alexander Akimoff

By HENRY LEVINE

BOSTON, April 2.—A testimonial concert was given by the People's Symphony in honor of its conductor, Emil Mollenhauer, on Sunday afternoon, March 25, at the St. James Theater. The hall was filled to capacity by the many patrons of the People's Symphony who came to pay honor to the conductor whose efforts have been chiefly responsible for the success of the orchestra during the past three seasons. By request, Mr. Mollenhauer opened his program with Volbach's Symphonic Poem, "Es Waren Zwei Königskinder." Of interest was the performance of a "Caprice" by Rudolf Nagel, a cellist in the orchestra. The composition depicts in music the characteristics of the young American girl, "full of life, tender, brilliant, capricious, and original." Mr. Nagel's score is ably orchestrated. It abounds in telling details and achieves the characterizing purposes intended by the composer. The composition was well received, and the composer was obliged to acknowledge from his seat in the orchestra the appreciation of the audience.

Further interest lay in the performance of Saint-Saëns' "Hail, California," played by full orchestra and additional full military band gathered for this occasion. The only previous performances of this colossal work were at the Panama-Pacific Exposition in 1915, at which Saint-Saëns was a guest. Striking is the ingenious interweaving of the national anthems of France and the United States. Mr. Mollenhauer, with the enlarged forces at his command, gave a stirring reading of this music. A brilliant performance of Tchaikovsky's "1812" Overture ended the concert. The assisting artist was Fred Pope, baritone, who gave a pleasing interpretation of Buzzi-Peccia's "Gloria a te," and for encore, an aria by Handel. With the closing of the People's Symphony season, the management took occasion to thank those who have supported the concerts by their attendance and subscriptions.

Bruno Walter was guest conductor at the concerts of the Boston Symphony on March 30 and 31. For his program he chose Weber's Overture to "Euryanthe," the Mozart Symphony in D Major, and Strauss' "Till Eulenspiegel." Mr. Walter's conducting was eminently sane, lucid and free from mannerisms. His interpretation of the Mozart Symphony was straightforward and musicianly. It had Mozartean charm, delicacy of detail, and withal a wholesome brilliance. "Till Eulenspiegel" was read with feeling for its inherent prankishness, yet with a restraint and clarity that avoided suggestion of vulgarity. Mr. Walter also gave a well-balanced accompaniment to the Beethoven Concerto for Piano, No. 4, in G, which was played by Artur Schnabel. Mr. Schnabel, playing here for the first time, gave a dignified performance of the music. Noteworthy were his limpid tone in passage work, his solidity of technique, and his loftiness of interpretation.

A Novelty by Respighi

The Symphony gave the fourth concert of its supplementary series on Monday evening, March 26. Mr. Monteux and men presented the ever-pleasing "Schéhérazade," Bach's Prelude, Adagio, and Gavotte in Rondo Form (arranged for strings by Sigismund Bachrich), and Respighi's "Ballad of the Gnomes." Interest in the orchestral portion of the program centered in the last named work, which was played for the first time in Boston. As the title suggests, the work abounds in shrieking dissonances. With his characteristic surety and aptness in orchestration, Respighi has produced a score which is compelling in interest and skillful in delineation. His treatment is spontaneous, original, and masterful in stroke. The soloist, Ester Ferrabini Jacchia sang the air of *Leonora* from

Godard's "Le Tasse," and the "Ritorna Vincitor" from "Aida." Mme. Jacchia's singing of both arias was marked by excellent musicianship and dramatic expressiveness. Her voice has warmth and beauty of quality, and lends itself readily to variety of color in depicting the mood of her music.

Erika Morini made her second Boston appearance at Symphony Hall, Sunday afternoon, March 25, under the local management of Albert Steinert. The program contained a Concerto by Spohr, Sarasate's "Carmen" Fantasia, and works by Svendsen, Beethoven-Kreisler, Tartini-Kreisler, Tchaikovsky, Wieniawski and Elgar. Miss Morini played with exceptional enthusiasm and fire; her interpretations glowed with life and with rhythmic zest. From the tonal and technical viewpoint, her performance was a brilliant one. Harry Kaufman gave admirable support at the piano.

Alexander Akimoff, bass, lately of the Petrograd Opera House, was heard in recital at Jordan Hall, Thursday evening, March 29. He sang chiefly in Russian, though songs in Italian and English were also ventured. In the Russian songs, Mr. Akimoff achieved real success. He has a strongly developed sense of characterization and, unlike many of his compatriots, he does not sacrifice tonal beauty thereto. He possesses a rich, deep and expressive bass voice and sings with a vivid projection of his moods, whether they be sombre, melancholy, joyous, or jubilant. Arthur Fiedler played capable accompaniments.

Crescendo Club of Lowell Sponsors Lecture-Recital

BOSTON, March 30.—The Crescendo Club, an organization of young women of Lowell, founded by Mary G. Reed of this city, sponsored an artistic lecture-recital on "Music of Scandinavia," on March 21. Mrs. Reed was at the piano. She gave a lucid account of her travels through Norway and played excellently samples of music by the great composers of Scandinavia, starting with Torjussen and followed by a "Crescendo" by Pèr Lassen. Miss Sinnett sang in costume a group of old Scandinavian folk songs, and Mrs. Reed gave a detailed account of the life and compositions of Edward Grieg. The last composer of whom Mrs. Reed spoke was Jean Sibelius, two of whose works she played. The officers of the club are: Leona Cuff, president; Margaret Martin, vice-president; Mildred Denver, secretary, and Dorothy Farley, treasurer. W. J. PARKER.

Mrs. H. H. A. Beach Conducts Her Works With Impromptu Club

BOSTON, March 31.—The Impromptu Club gave a delightful concert on March 28, when Mrs. H. H. A. Beach, the composer, conducted the chorus in her own compositions of which there were several on the program. Helen Allen Hunt, contralto, sang with musical intelligence a group of songs, comprising compositions by Poldowski, Dunhill, Beach and Rachmaninoff. Her interpretation of Massenet's "Souvenez-vous," with refrain by the Glee Club, was very enjoyable. There were piano numbers by Margaret Starr McLain, and Nina Mae Forde sang songs by Curran, Treharne, and Terry. Clara Shaw Swain and Mildred Vinton proved accomplished accompanists. The Glee Club, under Mrs. Beach's baton, sang her "Sea Fairies," "Prayer of a Tired Child," and "Peter Pan." The hostesses were Mrs. Morgan Butler and Mrs. Paul Clay. W. J. PARKER.

NEW HAVEN, CONN.

March 31.—Seventeen Connecticut musicians entered the young artists' contest held in Sprague Memorial Hall, under the auspices of the Connecticut State Federation of Music Clubs, last Saturday. The prize of ten dollars, to

the recipient of the highest percentage, and a certificate, were awarded to Caroline Stringer, mezzo-soprano; Mabel Deegan, violinist, a student in the Yale School of Music, and Catherine Woodruff, pianist. The marks given to the baritones, Thomas W. Wall and Charles Kullman, differed only a fraction of a point in grade, and may result in a second trial for them. The four winners will compete in the Empire district contest at Aeolian Hall, New York, April 11. The fifth and last recital of the series given during the season by Arthur Whiting took place on Monday evening in Sprague Memorial Hall. Mr. Whiting was ably assisted by the Lenox String Quartet, which played delightfully Beethoven's A Major Quartet and Franck's Quintet in F Minor, with Mr. Whiting at the piano. Sergei Rachmaninoff, pianist, gave a recital in the Shubert Theater on Monday evening.

ARTHUR TROOSTWYK.

PORTLAND, ME.

March 31.—At the morning recital of the Rossini Club on March 22, an Italian program was given under the direction of Mrs. Frank J. Bragdon. Those taking part included Miss Butterfield, pianist; Mrs. Johnson, violinist; Mrs. Camara, cellist; Mrs. Davis, pianist; Mrs. Elizabeth Latham, soprano; Lillian Bernstein, pianist; Miss Merrill, soprano; Miss Dyer, Miss Carter, and Mrs. Martha Hill, contraltos; Lillian Wolfenberger, pianist, and Mrs. Roche, Mrs. Fenderson and Mrs. Boynton, vocalists. The same afternoon at Frye Hall, the contest for young artists was held under the auspices of the Maine Federation of Music Clubs. The winners were Marcia Merrill, vocalist, and Muriel Smith, pianist. Miss Merrill is a pupil of Henrietta D. Rice and Miss Smith of Mary Seiders. Mrs. James A. McFaul, president of the Maine Federation of Music Clubs announced the program and Miss Litchfield of Lewiston, state chairman of contests was in charge. The monthly meeting of the Kotschmar Club was held at the Country Club with Solomon Bates as host. FRED LINCOLN HILL.

NEW HAVEN, CONN.

March 31.—The final concert of the series by the New Haven Symphony was given in Woolsey Hall on Tuesday afternoon, March 20, with Rosalind Brown-Simons, pianist, as soloist. The work of the orchestra was satisfactory in every respect. David Stanley Smith, conductor, chose for his final program Brahms' F Major Symphony, the Overture to Mozart's "Magic Flute," and Saint-Saëns' Algerian Suite. Mrs. Brown made her first local appearance with orchestra since she won the Sanford Scholarship, and by her musicianly playing of the Schumann Concerto convincingly proved that she possessed talent of a high order. The Horatio Parker Choir, one of the best in New England, under the baton of David Stanley Smith, was heard in its annual concert on Wednesday evening, March 21, in Sprague Memorial Hall. The third informal recital by students in the Yale School of Music was given Friday afternoon, March 23, in Sprague Memorial Hall. ARTHUR TROOSTWYK.

Gebhard Under Own Management

BOSTON, April 2.—Heinrich Gebhard, pianist, has severed connections with the A. H. Handley management. Mr. Gebhard will manage his concert affairs from his headquarters in Steinert Hall. H. L.

Owing to the fact that a number of festival engagements are keeping her in America until late in the season, Erna Rubinstein, violinist, will not return to this country from Europe until Jan. 1. She has many appearances awaiting her in Europe.

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MUCH MUSIC IN BANGOR

Local Trio Heard in Studio Recital —Clubs Sponsor Events

BANGOR, ME., March 31.—In a Sunday evening musical program given at the studio of C. Winfield Richmond, pianist and teacher, the soloists were Mary Hayes Hayford, pianist; A. Stanley Cayting, violinist, and James D. Maxwell, cellist. The program included Mendelssohn's Trio, Op. 49; Brahms' Trio, Op. 87; and Mozart's Sonata No. 7, in the last of which Mr. Cayting appeared as soloist.

Anita Carara of Calais, who has been accepted as a pupil by Ethel Leginska, accompanied that artist on her return to London. Her friends will raise the funds necessary to pay for her tuition. William R. Chapman, conductor of the Maine Music Festivals, will devote a percentage of the returns of the Chapman concert to be given in the Congregational Church at Calais, April 7, to this purpose.

Korngold's "The Dead City" and Vittadini's "Anima Allegra," were discussed by Wilbur S. Cochrane in an opera-talk given before the Schumann Club at the home of its president, Mrs. Thomas G. Donovan, on March 21. Hester Donovan was chairman of the meeting.

Mrs. Dorothy Doe Hicks, local pianist, was heard in a recital program in the Methodist Church, Pittsfield, on March 20, as accompanist for Lewis Pendleton, baritone.

C. Winfield Richmond, pianist and teacher, addressed the members of the Women's Republic Club on "Nature," illustrated by sixteen appropriate compositions.

A public demonstration of the Duo-Art piano was given by Velma Balcom, soprano, and Anis Fuleihan, composer-pianist, at the City Hall on March 28. The concert was given through the courtesy of M. Steinert & Sons, of which Samuel A. Hill is the local manager.

A "Music Night" was observed by the Women's Study Club at the home of Mrs. Carrie Yeaton, Bar Harbor. The members met at the home of Ralph Fisher Smith, who read a paper on "Music in the Schools." Solos were given by George Renwick, tenor, and by Gertrude Yeaton, pianist. The winners in impromptu memory tests were Mrs. Estelle Turner and Mrs. Mabel Grindle. JUNE L. BRIGHT.

NEW LONDON, CONN.

March 31.—J. Lawrence Erb and William Bauer were heard in programs of organ music at St. James' Church on the evenings of March 15 and 22. The recitals were well attended, the spirit of which was in keeping with the Lenten season. MacFarlane's "The Message from the Cross" was given by the choir of St. James' on Good Friday evening, with Beatrice Ashe Maher and Emma H. Wilbur, sopranos; Mildred L. Seeley, contralto; Willard W. Keigwin, tenor, and Frederick S. Weld, baritone.

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TCHAIKOVSKY WORKS STIR DETROIT ANEW

Lamond Aids Gabrilowitsch in
Russian Program—End
Sunday Series

By Mabel McD. Furney

DETROIT, March 31.—The Tchaikovsky program given by the Detroit Symphony on March 22 and 23 consisted of just two numbers, but these were of such distinction and were performed with such fine artistry that the concerts rank among the most notable of the season. Mr. Gabrilowitsch's conception of Tchaikovsky's music becomes more impressive with each successive performance. His magnificent presentation of the "Pathétique" Symphony last week evoked a demonstration from the audience. Frederic Lamond was the soloist and was accorded a rousing reception. He played the B Flat Minor Piano Concerto, encompassing its technical difficulties with ease and brilliance. He achieved one of the greatest successes of our orchestral season.

The concert of March 25 closed the Sunday afternoon series which has been given by the Symphony under the leadership of Victor Kolar. Extra chairs were pressed into service, the standing room was completely filled, and both orchestra and conductor were vociferously acclaimed. The program was made up of "request" numbers and included portions of three suites, "Caucasian Sketches" by Ippolitoff-Ivanoff, Rimsky-Korsakoff's "Scheherazade" and the "Nutcracker Suite." The Overture to "Ruy Blas," the "March Slav," Sibelius' "Valse Triste" and the "Tannhäuser" Overture completed the list, the Wagner work completely outdistancing its competitors in the number of votes cast.

Having met with unqualified success in Detroit last fall, the Russian Grand Opera Company has returned for another week's engagement under the direction of Isobel J. Hurst. The company made its initial appearance at Orchestra

Hall on Monday evening in Tchaikovsky's "Christmas Eve." A large audience was in attendance. Nina Gussieva, Valja Valentinova, Nikolai Busanowski and Leonid Gorlenko sang the leading rôles. "Eugene Onegin" was given Tuesday night with Vladimir Radeeff in the title rôle. This opera scored one of the outstanding successes of the autumn season, and Mr. Radeeff repeated his personal triumph. The feature of the

MOUNT VERNON, IOWA

March 31.—Recitals by Erika Morini and Mischa Levitzki, two concerts by the Chicago Symphony, under Frederick Stock, at one of which Arthur Hackett will be soloist, and a performance of "The Beatitudes," by the Cornell Oratorio Society, assisted by the Chicago Symphony, Anna Burmeister, Mina Hager, Arthur Hackett and Walter Greene, are among the features of the twenty-fifth season of the Cornell Music Festival, the completed plans for which were recently announced. The Conservatory Artist Course came to an end on March 1 with a brilliant cello recital by Pablo Casals before a large audience. The winners of the Iowa contest for young artists, held here last week in connection with the biennial of the State Federation of Music Clubs, were Mildred Robbins, of Mount Vernon, in piano; Donald Kissane, also of Mount Vernon, in violin, and Helen Van der Meer, of Pella, in singing. FRANK H. SHAW.

LIMA, OHIO

March 31.—"Church Music Development," which formed the basis of the recent recital of the Women's Music Club, proved one of the most interesting topics of the season. The program was given by Mrs. Harold B. Adams, Mrs. R. O. Woods, Anna Cantwell, Mrs. Rudolph Jettinghoff, Blanche Numan Baxter, Bertha Falk Callahan, Earl Simons, Mrs. Fred Calvert, Mrs. Melvin C. Light, Margery Evans, Pauline Wemmer Gooding, Mrs. R. O. Woods, R. B. Mikesell and Fred Calvert. The Etude elected new officers

engagement was reserved for Wednesday evening, when Valentinoff's "A Night of Love" was offered. The singers were well cast, the acting and dancing were good and the work moved with vim.

The Detroit New Century Club presented Charles Wakefield Cadman in the auditorium of Westminster Church Monday afternoon. Mr. Cadman was assisted by Princess Tsianina and gave a lecture-recital of songs and piano numbers.

for the year beginning in October and transacted business of the annual meeting at the home of Mrs. R. O. Woods on March 6, with Blanche Numan Baxter as leader. Irene Harruff Klinger was elected president; Mrs. J. E. Evans, vice-president; Violet Bradley, secretary-treasurer, and Mrs. Paul Timmermann, assistant. Elizabeth Brice Wilson, with Blanche Numan Baxter, president of the Women's Music Club, and Mrs. Roy Banta, reader, gave the program at the meeting of the "T and T" Club on March 9. Susan Humston Macdonald was accompanist. Mrs. Joseph Homer Davison, soprano, has assumed the directorship of the choir of St. Paul's Lutheran Church. H. EUGENE HALL.

OBERLIN, OHIO

March 31.—An interesting program of old music was given by Maurice P. Kessler, head of the violin department of Oberlin Conservatory, assisted by Kathryn Brown, harpist, and W. K. Breckenridge, pianist. The recital was preceded by an illustrated lecture on old-time instruments by Mr. Kessler, who later played a number on a viola d'amore of the sixteenth century. The program included works by Mozart, Handel, Ariosti, Vivaldi, Martini and other composers.

POUGHKEEPSIE, N. Y.

March 31.—The Ukrainian National Chorus gave a concert at Vassar College on March 8 that was heard by hundreds

of students at the college, as well as music-lovers present from the city. Mme. Slobodskaja, soprano, accompanied by Nicholas Stimber, pianist, gave groups of songs by Russian, German, French and Italian composers. The audience displayed much enthusiasm for her singing of arias from "Le Cid" and "Tosca." The students of Putnam Hall gave a concert on March 10 for the benefit of the Bryn Mawr scholarship fund. Zeta Collins, pianist, and Mrs. Pauline Hudson Bowne, soprano, of New York, were the soloists. Miss Collins played groups by Chopin, MacDowell, and Brahms, and the Grieg Concerto in A Minor. Mrs. Bowne sang compositions by Valverde, Bishop, Leoncavallo and Benedict, in addition to the aria from "Louise."

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LATE NEWS FROM THE MUSICAL WEST

GALLO FORCES GIVE NINE OPERAS IN PORTLAND, ORE.

Joint Recital by Macbeth and Levitzki,
Recital by Grace W. Jess Among
Local Music Events

PORTLAND, ORE., March 31.—Music has played a prominent role in Portland's recent activities. The San Carlo Opera Company, under the local direction of the Elwyn Concert Bureau, appeared in nine operas, at the city auditorium. Florence Macbeth, soprano, and Mischa Levitzki, pianist, gave a joint recital on March 21, under the management of W. T. Pangle, of the Heilig Theater. Grace Wood Jess was presented by the Federated Music Clubs in a recital of folk songs, at the Woman's Club Building, on March 18. The municipal Sunday afternoon concert took place at the Auditorium, and the MacDowell Club met on March 20.

The operas given by Mr. Gallo's aggregation of singers were "Aida," "Butterfly," "Carmen," "Tales of Hoffmann," "Cavalliera," "Pagliacci," "Traviata," "Lohengrin" and "Trovatore."

Miss Macbeth and Mr. Levitzki met with an enthusiastic reception. The former sang the Polonaise from "Mignon," "Ah Fors è Lui" from "Traviata" and a group of songs. Her accompanist was George Roberts. Mischa Levitzki played the Beethoven "Apassionata" Sonata, and numbers by Chopin, Rubinstein, Levitzki and Liszt. Each artist responded with encores.

Grace Wood Jess sang with inimitable charm at her recital folk songs of different countries in costume and with pantomime. Raymond McPheeters accompanied her.

The Treble Clef Club of women's voices, conducted by Rose Coursen Reed and Mrs. Ray M. Lansworth, soprano, furnished the program for the MacDowell Club. The accompanists were Mrs. Florence Young and Mrs. Barreme Tyler Stone.

At the city's concert on March 18, choruses were sung by members of the Portland Oratorio Society and the Portland Concert Company, led by Joseph A. Finley. The soloists were Bessie Uhles, Mrs. J. A. Finley and Mrs. Edgar Hoak, sopranos; Mrs. Emma Reif and Mrs. Helen Matthews, contraltos; Guy D. Jones, tenor, and Harold Moore, basso. William R. Boone, organist, and Ruth Heinrichs and Mrs. Ethel Meade, pianists, accompanied. JOCELYN FOULKES.

BERKELEY SERIES END

San Francisco Chamber Society and
Theo Karl Give Programs

BERKELEY, CAL., March 31.—The spring series of chamber music concerts was concluded with a third program by the San Francisco Chamber Music Society, in Wheeler Hall, University of California, on March 8. These concerts have had the largest audiences assembled for chamber music in the East Bay cities in many years. An interesting final program included Mrs. H. H. A. Beach's Theme and Variations, Op. 80, for Flute and Strings, dedicated to this ensemble; Mendelssohn's Intermezzo: the Variations from Schubert's D Minor Quartet, and Dohnanyi's Quartet in D Flat. An ovation was given Elias Hecht, flautist, and his co-artists, Louis Persinger and Louis Ford, violinists; Nathan Firestone, viola, and Walter Ferner, cello.

Theo Karl, tenor, gave the closing program in the Alice Seckles Sunday Evening Musicales, at the Berkeley Tennis Club. A large and representative audience greeted the singer.

The Cordornices Club sponsored two concerts recently by the Elder Trio, presented by Dr. Arthur Weiss, and by Betty Drews, mezzo-soprano, and Alexander Kosloff, pianist, in joint recital. Works by classic and modern composers, the Americans, including Frederick Maurer of Berkeley, were well interpreted.

The Etude Club gave a program entitled "Four Seasons," with the following soloists: Alma Agee, Mrs. Ethel Barnes Karmel, Mrs. C. W. Page, Mrs. Ralph Seeley, Beatrice Sherwood and Mrs. Sydney Stoner.

The spring season of Sunday "Half Hours of Music" at the Greek Theater was auspiciously opened by the Mills College Trio on March 11. Mary Elizabeth and Katherine Jump, violin and cello, and Frances Kellogg, pianist, make up the trio. Morton Gleason of the University Quartet sang numbers.

Leon Ruddick of the Berkeley High School music faculty has been chosen leader of the Berkeley Oratorio Society. A. F. SEE.

NORMAN, OKLA.—The Men's Glee Club of the University of Oklahoma gave its first home concert recently. Joseph H. Benton is conductor of the club and Byron Roberts is accompanist.

CADMAN VISITS EL PASO

Gives Indian Program With Tsianina—
Activities of City's Musicians

EL PASO, TEX., March 31.—At the fourth concert of the Philharmonic Series, Charles Wakefield Cadman and Princess Tsianina appeared before a large audience in Liberty Hall. Besides accompanying the singer, Mr. Cadman played several of his own piano compositions, spoke on Indian music, and played Indian motifs on an Indian flageolet. He also visited the El Paso High School and the El Paso School for Girls. Choral music has received attention of late from Elmer G. Helzle, director of music at Trinity Church. Productions of Gaul's "Holy City" and Gounod's "Gallia" have been given.

Betty Ohls McQuaide, soprano, gave a recital recently at the Woman's Club. She gave songs in English and French, the latter in costume. Nellie Mae Bouquet was the accompanist.

The fortnightly organ recital at Trinity Church on March 18 had as soloists Edna Ellis, organist, and Elmer Hoelzle, tenor.

Cadman's "Morning of the Year" was presented by the music department of the Woman's Club on March 21. Mrs. Robert Holliday was in charge of the program. The soloists were Mrs. Holliday, Mrs. C. J. Andrews, Dr. Floyd Poe and T. Williams. Accompanying the singers were Mrs. W. R. Brown, pianist; Mrs. Ralph Henderson, violinist, and Leon Wasika, cellist. Election of officers of the music department preceded the program. Mrs. Walter D. Howe was elected chairman; Mrs. G. Hallett Johnson, vice-chairman; Mrs. W. U. Daughdrill, secretary, and Mrs. Colbert Coldwell, treasurer.

Elmer G. Hoelzle has been appointed director of music at the Scottish Rite Cathedral. HOMER FRANKENBERGER.

MITCHELL, S. D.—The regular meeting of the Mitchell Musical Club was held at University Chapel on March 19, the program being in charge of Lucie Dodd, head of the piano department of Dakota Wesleyan. Miss Dodd contrasted the peculiarly national characteristics of American, English, French, Russian, Finnish and Norwegian music in a brief but comprehensive talk, which was illustrated with numbers by Dorothy Williams, Gertrude Meyer, Richard Schermerhorn, Edna Bintliff, Lucie Dodd and Bess Linn.

OAKLAND HEARS NATIVE NOVELTY LED BY HERTZ

Efrem Zimbalist Presented by Students
—Local Pianist Gives Recital—
Historical Series Begun

OAKLAND, CAL., March 31.—In the ninth concert of the symphony season, Alfred Hertz led the San Francisco Symphony in a novelty, Edward F. Schneider's Symphonic Poem, "Sargasso," based on a legend of the Sargasso Sea by Down Byrne. The composition is an atmospheric one and shows abundant knowledge of orchestration on the composer's part. Mr. Schneider was called to the platform for an ovation. Tchaikovsky's Fourth Symphony and Liszt's "Les Préludes" concluded the program. Zannette W. Potter manages the series.

In the third recital of its series at Piedmont High School, the Associate Student Body presented Efrem Zimbalist, in a violin recital. It has been announced that a surplus will remain with which to open the series for next year, and ticket holders will vote to select a list of artists. Mr. Zimbalist chose an admirable program including a Bach Prélude, Vieuxtemps' D Minor Concerto and two groups of shorter numbers. Harry Kaufman was a most able accompanist. An impromptu reception followed the recital. Selby Oppenheimer, of San Francisco was the local manager.

Eva Garcia, local pianist, was presented in concert at the Hotel Oakland, on March 13. Arthur Garcia, violinist was the assisting artist. Miss Potter managed the event.

A series of historical concerts has been opened on Sunday evenings in the First Methodist Church. The program given on March 11 included works of Sir Joseph Barnby, presented by the organist, Bessie Beatty Roland, and the church choir, with a quartet made up of Marion Hoovey Brower, soprano; Elise Banta Crane, contralto; Herbert P. Mee, tenor, and Robert Baxter Todd, baritone.

Dr. Ray Hastings of Los Angeles, organist, has given a series of excellent organ recitals recently in leading churches of the East Bay. A. F. SEE.

OKLAHOMA CITY, OKLA.—The Junior MacDowell Club met recently at the home of Mrs. Charles Gunter. The program was given by Mrs. W. B. Watkins, Marjorie Watkins and Helen Walker.



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Mr. Griffith Plans Two Summer Master Classes on the Pacific Coast



Yeatman Griffith, New York Singing Teacher, and Mrs. Griffith (Right) with Their Assistant Teachers, Euphemia Blunt and Harry C. Thorpe

Yeatman Griffith, whose summer classes in the study of singing have been a mecca for many students in the past, will this summer conduct two series of master classes on the Pacific Coast. He will be in Los Angeles from July 1 to Aug. 11, after which he will go to Portland, where he will be from Aug. 15 to Sept. 12. At the conclusion of the Portland session, Mr. and Mrs. Griffith will take a short vacation, returning to New York late in September. During his absence from New York, the Griffith studios will be in charge of Euphemia Blunt and Harry C. Thorpe, assistant teachers.

BROOKINGS, S. D.

March 31.—The State College Symphony gave its annual concert on March 16 under the leadership of Carl Christensen. The program opened with Beethoven's "Eroica" Symphony, which was creditably played. Hazel Rink was the

soloist in Tchaikovsky's Piano Concerto in B Flat Minor. This was the first performance of a concerto with orchestral accompaniment in Brookings, and Miss Rink was roundly applauded. The other orchestral numbers were Saint-Saëns' "The Swan," Liszt's "Dream of Love," Lacombe's "Spring Serenade" and the Overture to "Tannhäuser."

ORPHA HAUGEN.

VALLEY CITY, N. D.

March 31.—Lucille Dyer, representing the Fargo College Conservatory, won the State piano contest here on March 13. Mrs. Marjorie Nachtwey of Dickinson, soprano, won the female voice contest and Verner Delaney of Taylor, tenor, won the male voice contest. The winners will compete at Fargo on April 20 with winners in the South Dakota State contest, to be held at Vermillion on March 29.

EDWIN B. OLWIN.

TUCSON, ARIZ.

March 31.—Safford Auditorium was entirely filled with enthusiastic listeners at the annual concert of the University Glee Club. The club sang eight numbers, and the program was interspersed with numbers by the University Quartet, composed of Messrs. J. B. Jenks, D. C. Brooks, Dale Lias and G. W. Mead. O. E. Weaver conducted the singing and accompanied on the piano. Mrs. Cloyd Heck Marvin, mezzo-soprano, wife of the president of the University of Arizona, made her concert debut in Tucson lately, singing a group of English songs. She was enthusiastically received.

LOIS ABBIE CORNELL.

SAN JOSE, CAL.

March 31.—Frieda Peycke, composer-interpreter, appearing as the third attraction in the College of Pacific Artist Series, delighted a large audience at that institution last evening. Miss Peycke presents musically illustrated readings with charm and distinction. She also appeared at the third event in the series of Co-related Art Morning Matinees at the Hotel Vendome in the morning. This series is presented by Marian E. Ives. William Riley Smith, organist, gave the third of the undergraduate recitals at the College of Pacific Conservatory.

M. M. F.

May Peterson Sings in Seattle

SEATTLE, WASH., March 31.—May Peterson, soprano of the Metropolitan

Opera Company, was heard in recital under the direction of Katherine Rice at the Metropolitan Theater recently. Her program included seventeen numbers in English, French, German and Norwegian, to which were added many encores. The interpretations of her songs were given in a finished manner and with artistic effect. Charles Touchette was an able accompanist.

STAMFORD UNIVERSITY, CAL.

March 31.—A joint recital by Alfred Cortot and Jacques Thibaud drew a capacity audience to the Stanford Assembly Hall on Thursday evening of last week. The artists deserved the ovation accorded them. Their program opened with the Saint-Saëns Sonata in D Minor for Violin and Piano. Charles Hart was a satisfactory accompanist for Mr. Thibaud. Warren D. Allen's tri-weekly organ recitals are always interesting and the Memorial Chapel is invariably crowded for the Sunday concerts. A capital production of "The Creation" was a recent feature of the Stanford musical activities over which Mr. Allen has control.

MARJORIE M. FISHER.

WALLA WALLA, WASH.

March 31.—Gounod's "Faust" was given in the Keylor Grand Theater by the students of Whitman Conservatory under the baton of Howard E. Pratt recently. The orchestra was ably led by Mrs. Esther Sundquist Bowers, violinist. The opera was given two nights in succession and the performances were very creditable. Principal rôles were well sung by Martha Armentrout, Esther Braun, Wallace Allen, Joseph Tewinkle, Wesley Simmons and Bertha Compton. Cecil Arden, soprano, gave a recital on March 9 in the Lyceum course sponsored by the Walla Walla High School. Miss Arden sang to a crowded house. Her program consisted of French, German and American songs. Olga Gulledge was the sympathetic accompanist and gave a group of piano solos. This program closed the course for this season. The sixth number of the Lyceum course was the Ernest Gamble Company, consisting of Ernest Gamble, basso cantante; Verna Page, violinist, and Clara Stabelman, soprano.

ROSE LEIBBRAND.

HELENA, MONT.

March 31.—The Music Department of the Helena Women's Club gave a concert devoted to modern and ultra-modern English music on March 16. Those taking part were: H. L. Houston, tenor; Mrs. Gorham Roberts and Emma Sime, contraltos; Mrs. DeCamp, violinist; Mrs. Foley Waters and Mrs. L. J. Goodman, sopranos; Mrs. A. O'Rourke, Mrs. Carrie Keil, Mrs. Fred Johnson and Mrs. Nash, pianists.

J. ELBERT CHADWICK.

PORTLAND, ORE.

March 31.—The election of officers for the Portland branch of the Music Teachers' Association was held on March 16. The new officers are Mrs. George Hotchkiss Street, president; Helen Calbreath, vice-president; Phyllis Wolfe, secretary, and George Wilber Reed, treasurer. The retiring president, Frederick W. Goodrich, was president of the State Association for two years and has just completed his third year as president of this district. During his tenure of office the district was placed on a good financial basis. This season a committee from the association is issuing before every symphony concert a bulletin containing educational notes pertaining to the program.

JOCELYN FOULKER.

WEATHERFORD, TEX.

March 31.—The music memory contest, under the direction of Mrs. Carl Fischer, was held in the auditorium of the First Baptist Church on March 23. Numbers on the program were given by local musicians. Among the contestants from the city schools, Carselle Baker of the Second Ward and Eloise Carter of the Third Ward had perfect papers, which entitled them to the two medals offered. The team from the Third Ward, Eloise Carter and Josephine Frantz, made the highest average, which entitles them to represent this county in the district meet to be held April 10.

ANNA PROCTOR BREVARD.

Carreras to Visit Cuba in May Following Her Third New York Recital



Maria Carreras, Spanish Pianist, (Left) and Yolanda Mero

Maria Carreras, Spanish pianist, whose two New York recitals since the first of the year have been attended with unusual success, has been engaged for a series of appearances in Cuba, following her third recital in the Town Hall on the evening of April 24. She will be heard in two recitals in Havana and will give three concerts in other cities of Cuba early in May. At her forthcoming New York recital Mme. Carreras will feature three works of her former teacher, Sgambati, and a "Brazilian" Dance by Nepomuceno. She will also play Beethoven's "Appassionata" Sonata, four Preludes and a Fantasia by Chopin and numbers by Rachmaninoff and Saint-Saëns. Mme. Carreras is shown in the accompanying photograph at the country home of Yolanda Mero, pianist, whom she came to know in the course of their European tours.

FARGO, N. D.

March 31.—Alberto Salvi, harpist, delighted an audience that taxed the capacity of the State Theater, here, on March 18, in the last of a series of six concerts held under the auspices of the Fargo Concert Association. He was obliged to give several encores.

EDWIN B. OLWIN.

OKLAHOMA CITY, OKLA.

March 31.—Paul Reimers was soloist at the last of the civil popular concerts, given this season in the Coliseum by the Apollo Club, under the management of Edward Buchanan Bryan. The steady improvement in the choral work of the club since its initial appearance of the season, was marked. The improved tonal quality and ensemble were especially evident in Dudley Buck's "On the Sea."

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New York Concerts and Recitals

[Continued from page 23]

sung a thought too fast. The third group, by Fourdrain, Szulc, Hahn and Staub, was well done throughout, and the last, in English, equally so. Wintter Watts' "The Little Shepherd's Song" was particularly beautiful. Other composers represented in this group were Marum, Farley and La Forge. Miss Northrup's voice is of more than average volume and had a unique quality. Added to this, a pleasing personality and a serene stage manner made the recital one of much interest and promise of important things to come. Coenraad V. Bos was at the piano, playing particularly well. J. A. H.

Antonio Meli, March 30

Tumultuously and perseveringly applauded by a considerable audience, Antonio Meli made a debut as a recitalist in Aeolian Hall on Friday evening of last week. Mr. Meli has a baritone voice of agreeable tone color, but on this occasion it was not always used to best advantage. There was a certain sonority and roundness in some of the singer's work, but his intonation was by no means impeccable. He was hampered in his interpretative efforts by an apparent unfamiliarity with the words of his songs. Frequent recourse to slips of paper proved too disturbing. Memory may be affected by nervousness, but a recitalist owes it to his audience to come to the platform adequately prepared. The program opened with a group song in Italian. A bracket of French songs found the singer more at ease and he was successful with Delibes' "Bon jour, Suzon." There were also listed Mendelssohn's "Lord, God of Abraham," and a series of contemporary songs in English including numbers by John Ireland, Fibich-Hintze, Mana Zucca, Pearl Curran and Sidney Homer. Willis Pritchard was a somewhat assertive accompanist. P. C. R.

Erno Dohnányi, March 31

Erno Dohnányi made few concessions to popular taste in his piano recital at Carnegie Hall last Saturday afternoon. He opened his program with the Thirty-two Variations of Beethoven—a work that is for the mature among both auditors and performers—and followed it with the same composer's Sonata in A Flat, Op. 26. His playing of the Sonata in B Minor by Liszt was an example of profound musicianship. It was more than mere virtuosity, it was real re-creative art, at once noble and subtle. It had, too, the same quality of intellectual appeal that marked his playing of Beethoven. The last group, consisting of compositions by himself, Mr. Dohnányi played as impersonally as though his name were not attached to them. It consisted of a Pastoral on a Hungarian Christmas Carol, in which he has skillfully contrasted and combined his themes; Capriccio, Op. 23, No. 3; Aria, Op. 23, No. 1, a melody of great beauty handled with consummate mastery; "Marche Humoresque," and, finally, an elaboration and refurbishing of Delibes' "Naila" Valse, a technical tour de force. S. D.

Jascha Heifetz, April 1

An audience that filled all the available space in the auditorium and on the stage heard Jascha Heifetz give his fourth recital of the season in Carnegie Hall on Sunday afternoon. With the exception of the first number, Ottorino Respighi's Sonata in B Minor, for Piano and Violin, there was little of unusual interest in the program itself, but much in the manner of its presentation. Respighi's Sonata proved to be something of a compromise between the music of yesterday and the music of today. It is well defined in form and thematic material, and has moments of striking melodic appeal. The harmonic web is at times complex, at times transparently intelligible. On the whole it is agreeable and interesting music, and it was superlatively played by Mr. Heifetz and Samuel Chotzinoff. The balance of the program was of a popular nature, comprising Lalo's "Symphonie Espagnol,"

the eternal Schubert-Wilhelmj "Ave Marie," a fluffy Capricieuse by Elgar, Chopin's Nocturne in E Flat, a Mozart Rondo, Achron's "Hebrew Lullaby," and Sarasate's "Zigeunerweisen." Under the magic of Mr. Heifetz' artistry these staple numbers of the violinist's repertory compelled renewed interest. He suffused them with rich and glowing tone, supported by a technique that was, as ever, impeccable. There was such grace and charm as only the elect can command. Mr. Chotzinoff was always admirable at the piano. He shared with the violinist the success of the Respighi Sonata and lent sure and deft touches to the accompaniments. S. D.

Edna Thomas, April 1

Edna Thomas, mezzo-contralto, gave another of her inimitable recitals of Plantation Songs at the Selwyn Theater on Sunday evening. It was her third appearance since the first of the year, and a large audience demanded many extras. Miss Thomas sang several songs not previously heard in New York, including three spirituals, which she explained, portrayed the devotional spirit of the Negro during Passion Week. These were "He Never Said a Mumbly Word," "O, Mary, What Yuh Weepin' About?" and "Go Down, Death." The last she considers one of the most primitive songs in her collection. It is of haunting beauty and was most effectively sung. Miss Thomas is well equipped for the kind of program she offers. Her voice is an unusually good one and she sings with skill and judgment. Her quaint costumes and charming explanations aided materially in creating the correct atmosphere. Walter Golde assisted at the piano with skilful accompaniments. H. C.

Operas at Metropolitan

[Continued from page 6]

work when she sings *Violetta*. Giacomo Lauri-Volpi once more essayed the part of the desperate lover. Mr. Moranzoni conducted.

The Saturday matinée brought a repetition of "Andrea Chenier," with Mr. Moranzoni in charge. The performance proved that whatever may be the case in the more robust pursuits of sport, a baritone can come back after a long interval. Giuseppe De Luca did it. Replacing Mr. Danise as *Gerard*, he sang the rôle for the first time in twenty-two years, and he sang it with the vocal beauty which he ordinarily brings to his work. Rosa Ponselle was heard again as *Madeleine*, and Beniamino Gigli made the songs of *Chenier* more beautiful than anything that poet conceived. Mr. De Luca was to have sung *Figaro* in Ros-

sini's "Barber" on Saturday night, but after his exercise at the matinée he gave place to Milo Picco. The part was not new to Mr. Picco, and he played it with a light and gleeful touch, using his agreeable voice with skill. Nina Morgana did more of her graceful acting and delightful singing as *Rosina*. Also in the picture, vocally and otherwise, was Mario Chamlee as *Almaviva*. Mr. Mardones was a deep-voiced *Basilio* and Pompilio Malatesta made a capital *Dr. Bartolo*. Gennaro Papi conducted—K. K.

Sunday Concert

Scenes from several operas were presented under the leadership of Giulio

Setti at the Sunday concert. The chorus, orchestra and stage band joined in a performance of the "Hymn to the Sun" from Mascagni's "Iris." Marie Sundelius and Jeanne Gordon were heard in the finale to the first act of "Lohengrin." Curt Taucher, Gustav Schützendorf, Carl Schlegel and William Gustafson also participated. Léon Rother, assisted by the chorus, sang the Prologue from "Mefistofele." The orchestra and chorus gave the March from "Tannhäuser." The opening number was the "William Tell" Overture. R. E.

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MINNEAPOLIS (MINN.) MORNING TRIBUNE, Nov. 14, '22.—Not many tenors can act with the unction of Mr. House. To him it was a regular lark, and he had a very good time. He is a tenor humorist with a voice of great power and beauty. He sang his various numbers, concerted and solo, with taste and good judgment.

TOLEDO TIMES, Dec. 12, '22.—Judson House, a natural born comedian, provided not a few of the laughs, and his tenor voice held great beauty in many of his solo and duet numbers.

AUBURN (N. Y.) ADVERTISER-JOURNAL, Dec. 12, '22.—Judson House's tenor voice received well-merited applause.

SPRINGFIELD (MO.) LEADER, Nov. 24, '22.—Judson House, whose interpretation of the rôle was interesting and artistic, was a favorite with the audience.

MUNCIE (IND.) MORNING STAR, Nov. 29, '22.—Judson House was altogether splendid, a potent farceur, contributing unction and suavity to the fun.

COLUMBUS (OHIO) DISPATCH, Dec. 24, '22.—Judson House sang with vigor and with well-placed voice.

TOPEKA (KANS.) DAILY STATE JOURNAL.—Judson House has a fine, thoroughly trained tenor voice. His acting was a delight. As the Albanian nobleman he is an irresistible lover, he begs, serenades, teases and flatters with adorable finesse.

ASHEVILLE (N. C.) CITIZEN, Jan. 13, '23.—It goes without saying that Judson House sang beautifully and proved thoroughly qualified for a rôle of no little difficulty.

ATLANTA (GA.) JOURNAL, Jan. 16, '23.—The tenor solo in the garden scene of the second act was exceptionally well done by Mr.

House. He had moments of the tenor robusto style. He sang with fine spirit and effect and went through the rôle with rollicking zeal.

SAVANNAH (GA.) MORNING NEWS, Jan. 18, '23.—Judson House's solos gave him an opportunity to show the fine qualities of his voice, the purity of his tone and its clarity.

TEXARKANA (ARK.) FOUR STATES PRESS, Jan. 30, '23.—Ferrando, sung by Judson House, revealed a singer with a beautiful voice. The tone quality was purely lyric and very sympathetic, the singing being absolutely on pitch. Mr. House should do great things. His voice was never forced and has range and interpretation.

PINE BLUFF (ARK.) DAILY GRAPHIC, Jan. 31, '23.—Judson House is a comedian of exceptional ability and his voice beautiful.

WACO (TEXAS) TIMES-HERALD, Jan. 4, '23.—Judson House is a comedian of rare parts and a singer with a good tenor.

EL PASO (TEXAS) HERALD, Feb. 20, '23.—Judson House is a wonder, not only for his flexible and well trained voice, but for his character acting.

COLORADO SPRINGS EVENING TELEGRAPH, Mar. 18, '23.—Judson House has a beautiful tenor voice of just the type requisite for an opera of this kind.

LOS ANGELES EVENING HERALD, Feb. 27, '23.—Judson House possesses a tenor voice of rare beauty which he uses with very excellent effect in some of his arias using a very fine quality of head voice with artistic discretion.

TUCSON ARIZONIAN, Feb. 21, '23.—Judson House may be said to have one of the truly fine voices of tenor-dom. His range was remarkable, and his technique far above the average. He is also a fine comedian and provided much merriment.

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Americans Depict New York and Barbary in Music

By Sydney Dalton



WO American composers are represented in the new music of the week by piano works that are out of the beaten track. Emerson Whithorne's series of "New York Days and Nights" is completed with the publication of two pieces, and Timothy Mather Spelman gives his vivid impressions of the Near East in a Suite of "Barbaresques." Edward Shippen Barnes contributes a volume of Sketches for the organ; a new and authoritative edition of Sevcik's exercises will interest violinists, and the pianists are further remembered in some Rachmaninoff transcriptions and original pieces by Frederick A. Hoschke. A budget of songs rounds out the week's list.

A Remarkable Set of Piano Pieces by Emerson Whithorne

With "On the Ferry" and "A Greenwich Village Tragedy" (Carl Fischer) Emerson Whithorne's remarkable set of "New York Days and Nights" is completed. The other three numbers, "Chimes of St. Patrick's," "Pell Street" and "Times Square," have already been reviewed in these columns. They are among the most significant pieces for piano that have been written by an American composer in some time and already their excellence has been attested both in this country and abroad. Not only has Mr. Whithorne painted five vivid and strikingly truthful pictures of the metropolis, with its seething cosmopolitan life and its unmatched mixtures of crudeness and beauty; not only has he felt the throb of its life and transcribed it into tone as only a New Yorker could do, but he has made music that tempts one to throw off critical reserve and call it great. These New York Days and Nights are memorable. Their riot of gaiety and tragedy has inspired a composer to such efforts as are all too few in our music. Mr. Whithorne speaks in an idiom that is at once individual and sincere. He is thoroughly modern, but his modernity is tempered by a restraint that is born of genuineness. He might, too, be called thoroughly American in the finest sense that the phrase connotes, in that he has absorbed the best that his predecessors and contemporaries have had to offer and has expressed himself with a virility, a broadness and a sureness that should be indicative of our young and healthy art.

Mohammedan Life Inspires Spelman

"Barbaresques," a Suite for Piano by Timothy Mather Spelman, an American composer, comes to us by way of London (J. & W. Chester, Ltd.) and demands in no uncertain voice that it receive consideration. It is about as unlike what anyone would expect from an American composer as could well be imagined. It is saturated with the Near East—not the hint or echo of it merely, as, for example, a Semitic racial influence, but a veritable revel of Mohammedan color and atmosphere. These pieces were written in 1922, and it is safe to wager that they were not penned in Mr. Spelman's native Brooklyn. The titles and sub-titles suggest the subject matter: "Touggourt—In an Arab Café"; "El-Kantara—The Mouth of the Desert";

"El-Outaia—Sirocco, the Breath of the Sand"; "Timgad—The Rome That Was, the Barbary That Is"; "Biskra—The Gyrations of a Camel"; "Sidi Okba—The Quiet of the Mosque"; "Beyond Temacin—Moonrise in the Desert"; "Carthage—A Trolley Ride from Tunis," and "Tunis—In the Souk." There are fascination, glamor and vivid color in these sketches. To be sure, there is also more than a suggestion of loyalty to an exotic idiom rather than genuine spontaneity very often, but withal it is diverting music and rises to fine heights of descriptive expression.

Sketches for Organ by Edward Shippen Barnes (The Boston Music Co.)

"Seven Sketches" for Organ by Edward Shippen Barnes (The Boston Music Co.) will have more than passing interest for devotees of that instrument. Mr. Barnes has heretofore written much excellent music for the organ, and these pieces, dedicated to Lynwood Farnam, are a noteworthy addition to his achievements in this field. They are published in one volume and the titles of the several numbers are Pastorale, "Chanson," "Shining Shore," "Esquisse," Canzona, Caprice and, as a finale, a Fugue. They are written with a fine understanding of the instrument and show a nice harmonic sense, interesting melodic touches and smooth writing. Mr. Barnes' musician-ship is always apparent. He uses his material skilfully and injects deft turns of the unexpected.

New Edition of Sevcik's Violin School

Sevcik's "School of Violin Technique" is one of the most popular works yet produced on this subject, and new editions are constantly appearing, attesting the faith teachers and students have in the great pedagogue who has helped to shape so many of the leading violinists of the day. Franz C. Bornschein of Baltimore is the editor of the latest edition (Oliver Ditson Co.) and he has done his work well. There are four books in all. The first deals with the first position and the other three volumes take up "Second to the Seventh Position," "Shifting in All Positions" and "Double Stopping, Left Hand Pizzicato and Harmonics" in turn. Mr. Bornschein has rearranged and classified the exercises in such manner that all the material is comprehensible and carefully graded. He has revised and extended the text; never, however, departing from Sevcik's original idea. It is a masterly edition which violin teachers will appreciate.

A Group of Melodies for Singers

"The Hawthorn Tree" by Jessie L. Pease, "Requiem" by Edith Harby, "The Ships of Arcady" by Michael Head, and Arthur Cleveland Morse's "Were You to Call" (Boosey & Co.) form a group of melodious, simple songs that amateurs and professionals who cultivate songs of easy and tuneful appeal will wish to look into. They are all published in both high and low keys and are equally effective for all voices.

Two Songs About the Moon

"Two Moon Songs" by Henry C. ff. Castleman (G. Schirmer) are out of the ordinary. The first, "If the Moon," is a setting of an unusual poem by James Stephens, for medium voice. The melody is attractive and it has a climax that singers will like. "Shake Out Thy Tresses" is for high voice; still better than the first in its lilting, calm flow and appropriate accompaniment. Mr. Castleman has abil-

ity as a song writer, but both these samples of his work have a fault in common: there is a tendency to fit the words to the music rather than the music to the words, which is the proper procedure in all good composition of this kind. His accents sometimes fall in the wrong place. For example, in "Shake Out Thy Tresses" in the line, "Whose song arises from Apollo's bed," he places the word "whose" on the first beat of the bar and on a note that is higher than any other in the phrase, thereby turning the line into a query instead of an assertion. This is a common fault with many song makers and one that must be remedied if our composers hope to write really first-rate works.

Recent Piano Compositions by Frederick A. Hoschke

Frederick A. Hoschke's Etude, Op. 2; "Dance Bacchante," Op. 22, and "A Tragedy—Bird in a Cage," Op. 29 (Composers' Music Corporation), show a growth that is fairly indicated by the different opus numbers. The first is melodious and not without musical interest, but the Danse is much better and has a reeling awkwardness about it that is well carried through. It makes considerable technical demands and finishes brilliantly in octaves. The Bird Cage Tragedy is an attractive number, bright and flashing; lies well under the fingers and is not formidably difficult. Mr. Hoschke has ideas and expresses himself well.

Rachmaninoff Transcriptions for Piano

Pianists will wish to become acquainted with two transcriptions by Sergei Rachmaninoff which are fresh from the press. They are Fritz Kreisler's Old Vienna Waltz, "Liebesleid," which has long since passed into the repertory of all violinists and bids fair to repeat its popularity with pianists in this Rachmaninoff version, and Bizet's Minuet from "L'Arlésienne" (Carl Fischer). Needless to say the Russian pianist has transformed these numbers into brilliant piano pieces without causing them to lose anything of their original charm. They are not simple to play, for while the technical demands do not look formidable they call for a smoothness and poise that are the result of a well-rounded mastery.

Reviews in Brief

PIANO

"The Brook" and "Stormy Weather," two Impressions for Piano by A. Satorio (Arthur P. Schmidt Co.), teaching pieces for junior pupils, commonplace in conception but descriptive and well adapted to the instrument. Romance, from the D Minor Violin Concerto by Wieniawski, transcribed by John Thompson (G. Schirmer), a number that has long been popular with all violinists, and, in this version, transplanted skillfully for the piano. Scherzino by Aylmer Ward (London: Paxton & Co.), another teaching piece that is bright and attractive, for intermediate grade pupils. "The Laughter of the Breeze," by H. E. Gibson-Butler, from the same publisher; about the same grade as the previous number and of similar quality.

SONGS

"Little Red Wagon," by Bertrand-Brown (Boston Music Co.), a delightful little song of child life with a pretty, simple melody and accompaniment. "Tantivy!" by Charles Sampson (London: W. Paxton & Co.), light, tuneful song of the encore type. "The Best Time of the Year" by George G. Webster, and "Dream Once Again," by W. H. Squire (Boosey & Co.), songs of the lighter type that bid for popularity, bright and nicely singable, for any voice. "Dreams of Old," by Cuthbert Harris (Arthur P. Schmidt Co.), ballad of average worth with an effective voice part, for high and low voices.

MISCELLANEOUS

"The Pied Piper of Hamelin" by Margaret R. Martin, based on the poem of Robert Browning and arranged for

story telling and story playing with musical accompaniment and dances; illustrates the poem attractively for children. "Oh, Henry! What Is It?" a humorous reading, words by James W. Foley, musical accompaniment by Frieda Peycke (Clayton F. Summy). "The Cabby's Lament" by Charles J. Winter (London: Paxton & Co.); another humorous monologue.

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German Operas Given at Lexington Theater

[Continued from page 6]

tidal proportions before the evening was over. Some of the best artists among the visitors were allotted the various rôles, but the sun of the work shone most brilliantly through the eyes of *Mistress Ford*.

Mme. Ivogün was a merry wife indeed, playing the part with archness and a delightful sense of the comic. No little detail was neglected, but every movement had the effect of spontaneity. There were many humorous tricks of intonation, deftly used to heighten the fun, and there was her own charm to make the picture still more memorable. She sang brilliantly with a voice that proved its flexibility in the coloratura passages; a rare voice of much beauty. It was indeed a consummate performance by one of the finest singing actresses heard here in several years. Her gifts were made manifest when she appeared here with the Chicago Opera Association, and her voice was also disclosed in its clear beauty at recitals, but last week she had an opportunity to show what she can really do.

Theodor Lattermann played *Falstaff* on broad lines. He was more certain in his farcical gestures than in the use of his voice, which wavered a little at times. Generally his was a satisfactory impersonation within the limits of the concep-

tion; a somewhat over-Teutonized and un-Shakespearean conception. Emma Bassth as *Mistress Page* was an admirable aid to Mme. Ivogün in concocting the various plots for the discomfiture of the knight. Lottie Appel used a full voice as *Anne* and Johannes Scheurich sang well as *Fenton*. Benno Ziegler was an excellent *Ford* and Erik Schubert was equally competent as *Page*. Desider Zador as *Dr. Caius* and Harry Steier as *Slender* frankly embraced the spirit of farce.

P. CHARLES RODDA.

"Martha" Has Charm

Flotow's "Martha" proved popular with the audiences on Friday evening and Saturday afternoon. Claire Dux, who had made a previous "guest" appearance with the company in a single "Meistersinger," was a *Lady Harriet* of considerable charm. Her tone production was excellent in the main, and she made use of an especially beautiful pianissimo. An excellent pair of leading male singers were provided at the first performance in Robert Hutt and Alexander Kipnis, the *Lionel* and *Plunkett*, respectively. Otilie Metzger was to have sung the part of *Nancy*, but was indisposed, and the rôle was taken at both performances by Mme. Bassth. At the matinée performance Mr. Scheurich was the *Lionel*, earning a fair measure of success for his efforts. Others in the casts were Benno Ziegler, Christel Luecker, Therese Bergel, Else Lichterfeld, Franz Barty, Heinrich Zwilling, Friedrich Meier, Rudolph Michaelis, Felix Berghorn and Erik Schubert. Ernst Knoch conducted on both occa-

sions, the orchestra responding with zeal and good tone.

The Farewell Night

The week opened with a repetition of "Hänsel und Gretel," and on Tuesday evening "Tristan und Isolde" was given a final performance with a familiar cast. The last curtain fell on the visitors on Saturday evening amid the frantic plaudits of an audience which missed no opportunity of displaying its deep-felt regret. As if in response to the intense cordiality of the hearers, the company, from chorister to conductor, exerted itself to the utmost. The five hours or so required for the song tournament scene from "Tannhäuser" and the third acts of "Walküre" and "Meistersinger" passed quickly and pleasantly. Heinrich Knote, as the "guest" *Tannhäuser*, made more than one listener regret that this artist is not regularly attached to the roster of a certain distinguished company in New York. Meta Seinemeyer as *Elizabeth*, Benno Ziegler as *Wolfram* and Kipnis as the *Landgraf* were in the cast under the authoritative direction of Ernest Knoch. Theodor Lattermann, Marie Lorentz-Hoellischer and Marcella Roeseler sang the leading rôles in the "Ring" work. Messrs. Friedrich Schorr, Kipnis, Zador, Hutt and Schwarz and Meses. Wühler and Bassth were among the interpreters in the Festweise scene from "Meistersinger." Mr. Moericke conducted the last two scenes with telling effect. After the performance many of the artists departed for Boston, the first stopping place of a tour which should earn more encomiums for these earnest and deserving Wagner interpreters.

H.

OVATIONS FOR HERTZ AT CLOSE OF SERIES

8000 Youngsters Hear Program by Symphony—New Chamber Music Played

By Charles A. Quitow

SAN FRANCISCO, March 31.—Nearly 8000 children attended the second of Jessica Colbert's series of Young People's Symphony Concerts given at the Civic Auditorium on March 21. Alfred Hertz displayed skill in preparing a program which proved exceedingly attractive to the youngsters. The opening number, "William Tell" Overture, was followed by the "Dance of the Blessed Sprites" from Gluck's "Orpheus," with flute obbligato by Anthony Linden; "Under the Lindens" from Massenet's "Atlantian Scenes," with cello obbligato by W. V. Ferner and clarinet obbligato by H. B. Randall; the first movement of Mendelssohn's E Minor Concerto, played by Concertmaster Persinger; Schumann's "Träumerei" and Strauss' "Blue Danube" Waltz. The concert aroused widespread interest and support, leading citizens and merchants subscribing for large blocks of seats. Mrs. Colbert plans a series of from four to six similar concerts for the coming season.

Alfred Cortot and Jacques Thibaud were warmly received at Scottish Rite Auditorium March 25, when they appeared in joint recital under the management of Selby C. Oppenheimer. Fauré's Sonata for Violin and Piano, with both artists participating, afforded delightful moments. Mr. Cortot played the Chopin Berceuse with impeccable technique and delicate artistry. Weber's "Invitation to the Waltz," Debussy's "Children's Corner" and other numbers evoked insistent applause and demands for encores. Mr. Thibaud's work disclosed technical precision, dignified sentiment and sound musicianship. Calls for encores followed his readings of Hübner's "Fantaisie," Wieniawski's "Santarelli" and Saint-Saëns' "Introduction and Rondo Capriccioso." Charles Hart accompanied Mr. Thibaud's solos admirably.

Flowers and an ovation greeted Alfred Hertz and the San Francisco Symphony at the final Friday concert of the season at the Curran Theater March 23. A similar demonstration occurred at the following Sunday concert. The pleasure conveyed by Mr. Hertz's reading of Brahms' Third Symphony was by no means confined to the musically learned. Wood winds and harp contributed with fine effect to the rich coloring of Debussy's "L'Après-Midi d'un Faune." The concert closed dramatically with Strauss' "Tod und Verklärung," which called forth a storm of applause.

Ada Clement, director of the San Francisco Conservatory, and Artur Argiewicz, violinist, gave the first local

reading of a Sonata by Ernest Bloch in the Conservatory hall on March 27. Miss Rena Lazelle was heard in songs of Schubert, Schumann and Brahms. Miss Clement and Mr. Argiewicz closed the program with Mozart's F Major Sonata, Op. 10.

Pir O Murshid Inayat Khan, Hindu philosopher and musician, was the guest of the San Francisco Music Teachers' Association at a meeting held March 26. A musical program was presented by Lorraine Mullin, soprano; Sarah Kreindler, violinist, and Mrs. E. E. Young, pianist.

The Philharmonic Association of Honolulu has engaged the Chamber Music Society of San Francisco for a series of six concerts to be given in the Islands between April 11 and May 16.

The program of the final concert of the San Francisco Trio, given March 26 at the St. Francis Hotel included a first performance of a trio, "Prelude to Keats' Endymion," by George Edwards, San Francisco composer. A solo for mezzo-soprano is a feature of the new work.

Carrie Jacobs Bond gave readings of

her own songs before the University Fine Arts Society at the St. Francis, March 26.

A contest for young artists of northern California, held March 24 at Sorosis Club Hall, under the auspices of the California Federation of Music Clubs, resulted in the selection of Ilene Fealy of San Francisco as the prize pianist and Corinne Keefer of San Francisco as the winning vocalist. Entries included four pianists and six vocalists. Comparison of Miss Fealy's points with those won by the leader in the southern California contest will decide which of the two will be entered in the National Contest scheduled to take place in June at Asheville, N. C.

BRAWLEY, CAL.

March 31.—The Glee Clubs of Brawley Union High School, under the direction of Mary Shouse, assisted by Marjorie Walker, lately gave two charming presentations of "The Mikado." The principals were Esther Bannister, Jean Wilkinson, Irene Dunn, Mary Humphrey, Harold Harp, Harvey Hastain, Roy Gibson, James Jacobs, Melvin Miles. Laura Lee Griffin was the accompanist.

LOS ANGELES HAILS EASTON AS SOLOIST

Metropolitan Soprano Appears with Philharmonic

—Other Events

By Bruno David Ussher

LOS ANGELES, March 31.—Florence Easton's beautiful singing provided the artistic climax for the twelfth pair of symphony concerts of the Philharmonic Orchestra on March 23 and 24. The soprano sang the aria, "Ocean, Thou Mighty Monster," from Weber's "Oberon" with such imposing and bewitching tone quality that she was loudly acclaimed by the audience. Her other solos were "Midsummer Night" and "Bacchanale," two extremely difficult songs with orchestra by Walter Henry Rothwell. Both are very modern and exacting. Mr. Rothwell has provided them with elaborate orchestration. Effective readings of the Fourth Symphony by Glazounoff, Liszt's "Les Préludes" and the "Marche de Couronnement" by Saint-Saëns completed the program.

Weber's "Oberon" Overture, "Forest Murmurs," by Wagner; "L'Apprenti Sorcier," by Dukas; Introduction to Act III, "Tristan and Isolde," Wagner; "Scène Religieuse," from "Les Erynnies," Massenet, and the "Tannhäuser" Overture were played at the Special Popular Concert on March 21, the first evening popular program given by the orchestra. The soloist, Gemma Casaretta of Los Angeles, revealed a rich dramatic soprano voice of fine quality and excellent schooling in "Voi lo Sapete," from "Cavalleria Rusticana," and the "Balletta," from "Pagliacci." Miss Casaretta is a pupil of Charles Bowes of this city.

French virtuosity and musicianship was brilliantly exemplified in the piano recital given by Alfred Cortot on March 20 and the exceptionally artistic violin playing of Jacques Thibaud on March 24, both under the management of L. E. Behymer.

Grace Wood Jess, noted for her folk-song programs in costume, is making a highly successful tour along the Pacific Coast and through the Northwest under the direction of Frederic Shipman.

"La Favorita" was given March 22-23 by the Manuel DeLara Opera Company, an organization consisting principally of advanced pupils of Mr. DeLara. Emil Meeker, baritone, sang the leading rôle.

Albert Tessier, Los Angeles pianist-composer, has reopened his studios, after two years' study at the Paris Conservatoire.



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Work by Theodore Hemberger
Played by Baltimore
Orchestra

By F. C. Bornschein

BALTIMORE, March 31.—The sixth concert of the current series given at the Lyric last night by the Baltimore Symphony was of unusual local interest in that it gave representation to a Baltimore composer, Theodore Hemberger (whose symphony received its first hearing), and introduced two local pianists, Anne Hull and Mary Howe. Furthermore, the orchestral arrangement of one of the numbers was by the conductor, Gustav Strube.

Mr. Hemberger's symphony is purely conceived along melodic lines, warm with emotion; the writing is clear, the harmonic scheme solid. The four movements blend as a whole and adhere to classic form. The entire spirit of the work is toward noble, serious expressions, and this quality the audience immediately sensed. The composer bowed his acknowledgments from the audience and, in response to continued applause, came to the stage.

Anne Hull and Mary Howe have specialized in programs for two pianos, and this appearance with the orchestra, in the playing of the Mozart E Flat Concerto, enabled these artists to disclose their well-synchronized art. Both players earned the applause that followed their interesting reading of the concerto. Mr. Strube's transcription of the Schubert "Ave Maria," in which the solo cello episode was finely played by Bart Wirtz, gained the approval of the audience. A gay performance of the "Merry Wives of Windsor" Overture closed the concert.

WASHINGTON HEARS MANY INTERESTING PROGRAMS

Mabel Garrison in Recital—Chorus Sings Old Music—Damrosch Gives Lecture on "Ring"

WASHINGTON, D. C., March 31.—Mabel Garrison, soprano of the Metropolitan, was presented in an excellent recital on March 24. The artist demonstrated a familiar flexibility of voice in

a fine program. George Siemmon was an accompanist of authority.

The Washington Motet Society, under Otto Torney Simon, gave a concert in Memorial Continental Hall, for the benefit of the Foundling's Hospital. The program included motets of Vittoria and Liszt, and choruses by William Blake, Coleridge-Taylor and Moussorgsky. Richard Lorleberg, cellist, was the assisting artist, with Mrs. William Von Bayer as accompanist. Mrs. Walter Nash was accompanist for the chorus.

Walter Damrosch gave a third lecture-recital on Wagner's "Nibelungen Ring," under the auspices of the Washington Society of the Fine Arts, on March 26.

A cantata, "Atonement," with a text by Rossel Edward Mitchell and a score by R. Deane Shure, choir director at Mount Vernon M. E. Church South, both Washingtonians, was scheduled to be sung at the last of a series of noon-day Lenten services at Keith's Theater and broadcast by radio. The first performance of the work was given at the Mount Vernon M. E. Church by the following: Helen E. Howison, soprano; Flora McGill Keefer, contralto, and a quartet consisting of W. A. McCoy, first tenor; B. Louis Goodyear, second tenor; J. Benton Webb, baritone, and Howard P. Bailey, bass, with Mrs. Frank A. Frost as accompanist, and Mr. Shure as leader.

To stimulate interest in American music, the Washington Alumnae Club of the Mu Phi Epsilon National Honorary Musical Sorority has created a scholarship fund which it hopes to offer this year by competitive examination, to an American, other than a member of the sorority. This organization entertained Miss Garrison during her recent visit, at a tea given at the home of the United States Marshal and Mrs. Edgar C. Snyder on March 25. Miss Garrison had been made an honorary member of the organization at the University of Michigan. A program of American works was given by the Club quartet, made up of Alta Smith of the University of Kansas; Margery Snyder of Washington; Ruth Butts-Taepke of the Ithaca Conservatory, and Alice D. Jones of Washington.

Paul Bleydon, tenor, and Elizabeth Winston, pianist, gave a concert before the Arts Club on March 25. Miss Winston played two modern numbers, "The Wind," by Alkan and "A la Chinoise" by Ornstein. She was the winner in the contest given under the Federation of Music Clubs, in the District of Columbia.

The Washingtonians will present a new edition of "Faust" in English, under the leadership of Rollin Bonds, at the Central High School during Easter

week. The Washington Choral Society will assist.

Mary Helen Howe, vocalist, and Jerome Williams, pianist, with Irene Miller Chainey as accompanist, were heard at the regular Sunday afternoon program of the League of American Pen Women. Miss Howe gave a program of French and American songs, and Mr. Williams played several of his own compositions.

The Community Music Association presented the Washington College of Music Orchestra, led by C. E. Christiani, at the Central High School on March 29. Margaret Carter, violinist, and George Harold Miller, baritone, were the assisting artists.

DOROTHY D. WATSON.

Charles Hargreaves Has Well Filled Season in Concert and Oratorio



Charles Hargreaves, Tenor

Charles Hargreaves, tenor, was soloist in a presentation of Gaul's "Holy City," in East Orange, N. J., on March 18, with a choir conducted by Harry Barnhart. Mabel Beddoe and Marie Stapleton Murray were the other soloists. On March 18 Mr. Hargreaves was heard in recital at Morristown, N. J. He was soloist in a presentation of Maunder's "Olivet to Calvary" at Rutherford, N. J., on March 26. He has been engaged for a recital in Brooklyn on March 30, at Goshen, N. Y., on April 1, and with the Chamade Club, Brooklyn, on April 21.

Mr. Hargreaves, who has heard some seasons ago at the Metropolitan Opera, is well known in the Middle West as a concert and oratorio singer. He will appear as soloist in several of the leading spring festivals this year and is now booking concert engagements for next season.

WASHINGTON, D. C.

March 31.—T. Arthur Smith, Inc., presented John Charles Thomas, American baritone, in a return engagement on March 15. Italian arias and groups of German, French and American songs were enthusiastically received. William Janashek was an excellent accompanist. The Washington Choral Society, Charles Wengert, conductor, gave a concert on March 19 with the following assisting soloists: Hazel Bachschmid, coloratura soprano; Helen Gerrer, violinist, and Charles T. Ferry, pianist. W. H.

KALAMAZOO, MICH.

March 31.—The Kalamazoo Symphony gave the fifth concert of the season to a large audience on March 11. The principal number was Beethoven's Third Symphony. Henry Eich, the concertmaster, played De Beriot's First Concerto in artistic style. Charles Marshall, American tenor, was heard in recital at the Armory under the auspices of the Teachers' Club on March 13. The artist made a fine impression. Mina Hager, contralto, and Harold Ayers, violinist, were the assisting artists. The accompaniments were sympathetically played by Viola Martens. LETA G. SNOW.

ST. JOHN'S, N. B.

March 22.—Efforts are being made to have music taught in the schools of St. John. The Board of School Trustees is being approached with a view to the setting aside of time regularly each

week for the teaching of music. St. Mary's Band is giving free concerts in all the public institutions in and about St. John. St. Peter's Orchestra, disbanded after being active for thirty years, has been reorganized after four months' inactivity. Eugene McBride, former director, has again taken charge. W. J. McNULTY.

MADISON, WIS.

March 31.—Fritz Kreisler, violinist, received an ovation when he appeared at the Parkway Theater on March 19. The G Minor Concerto of Max Bruch, a Grieg Sonata, and a group of Kreisler transcriptions made up the program which was supplemented with many encores. Carl Lamson shared honors with the soloist in the Grieg Sonata and provided admirable accompaniments throughout the program. The London String Quartet was presented for the first time to a Madison audience by the University School of Music last Wednesday at Christ Presbyterian Church. This is the second in a series of quartet concerts which is being sponsored by the school of music through the efforts of Charles Henry Mills, director.

CHARLES N. DEMAREST.

JOPLIN, MO.

March 31.—Reinald Werrenrath, baritone, made his second appearance before a local audience at the High School Auditorium on March 13. Five encores were given before the enthusiastic auditors would excuse the singer at the end of the program. Four successful performances of De Koven's comic opera, "Robin Hood," were given recently by the students in the music department of the Joplin High School. T. Frank Coulter, head of the department, directed the production. The title rôle was sung by Charles Walton and the other principal parts were taken by Rolla Stephens, John Harrison, Hugh Claycomb, Harold Lane, Frank Beighley, Marian Coffin, Evelyn Gaugler, Helen Walker and Louise Arbutnot. ALICE D. WARDEN.

FORT SCOTT, KAN.

March 31.—The Kansas Federation of Music Clubs, Mrs. William J. Logan, president, will hold its convention this year at Winfield, Kan., April 9, 10 and 11. During the convention there will be contests in piano, voice and violin. Mme. Galli-Curci, with Manuel Berenguer, flautist, and Homer Samuels, accompanist, appeared in concert in the Manual Training School Auditorium at Pittsburg, Kan., on March 17 before the largest audiences ever assembled in this locality. W. H. DRAKE.

DANVILLE, ILL.

March 31.—The last of a series of artists' recitals by the Danville Musical Cycle was given on March 12 in St. James' Church. Salvatore De Stefano, harpist; Mme. Else Harthan Arendt, soprano, and Edwin Stanley Seder, pianist, were the artists. Mr. De Stefano was recalled again and again, and Mme. Arendt was also very well received. Mr. Seder's accompaniments added much to the success of the concert. VERA K. DOWKER.

CALGARY, CANADA

March 31.—Vladimir Rosing, tenor, was heard here recently in a song recital in the Knox Church under the auspices of church choir, being greeted by a large audience. Besides his regular program, Mr. Rosing had continually to add encores in response to the enthusiastic applause, and after his last group, sang three extras. Paul McCoolle of Seattle was an efficient accompanist. CLIFFORD HIGGIN.

AURORA, ILL.

March 31.—Frances Ella Yontz, violinist of the faculty of the Ithaca Conservatory, gave a recital recently at Wells College, before an enthusiastic audience. She played the Bach Chaconne for Violin alone and Bruch's Concerto in G Minor, surmounting their technical difficulties with ease. Numbers by Hubay, Dvorak, Wieniawski and Bazzini completed the program. Nothera Barton of Wells College played the accompaniments.

GARY, IND.

March 31.—The Froebel High School Band, Herbert S. Warren, conductor, was heard recently in an interesting concert. Alessandro Liberati, cornetist, was soloist and contributed two effective numbers.

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NEW YORK TIMES, MARCH 27, 1923

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Snégourootchka's Dainty Graces Bring Joy to Two Philadelphia Audiences

Gatti's Forces Give Performances of Rimsky's Work for Children and Grownups—Two Casts Heard in Russian Fairy Opera—Schönberg's "Kammersymphonie," in Revised Version, Presented by Stokowski—Score Found "Ugly and Irritating"

By H. T. CRAVEN

PHILADELPHIA, April 2.—Rimsky-Korsakoff's "Snow Maiden" came twice to the stage of the Academy of Music on Tuesday of last week. At the matinee a special performance of the delightful fairy opera was given as an attractive feature of the course of entertainments for children known as the "Academy Juniors." The evening presentation was part of the regular subscription series of Metropolitan opera.

Mr. Gatti-Casazza displayed the resources of his organization by varying the two casts. Thalia Sabanieva gave a winsome interpretation of the title rôle in the afternoon. Raymonde Delaunoy was the *Lel*, Charlotte Ryan the *Koupava*, Rafael Diaz the *Czar*, Edmund Burke the *Mizguir* and William Gustafson the *King Winter*. Kathleen Howard and Angelo Bada appeared respectively as the comic *Bobylicka* and *Bobyli* in both performances. The large audience, composed exclusively of children and their escorts, manifested spontaneous delight in the proceedings.

The evening personnel included Lucrezia Bori in the name part, Ellen Delossy as *Koupava*, Orville Harrold as the *Czar*, Gustav Schützendorf as *Mizguir*, Leon Rothier as *King Winter* and Ina Bourskaya as *Lel*. The last-named had been previously heard here in this rôle a little less than a year ago, when the itinerant Russian Grand Opera Company gave the first presentations of the Rimsky-Korsakoff work in this city. Her impersonation of the romantic, ballad-singing shepherd is a gem of lyric-dramatic portraiture, precisely suited to the range of her rich contralto voice and temperamentally in keeping with her histrionic gifts.

Mme. Bourskaya divided lyric honors with Lucrezia Bori, whose *Snégourootch-*

ka was productive of some of the loveliest singing heard from the stage of the Academy this season. While much smoother and vastly better from the orchestral side than the performances by the Russian company, Mr. Gatti's production at times lacked convincing Slavic flavor; the comedy episodes seemed palpably artificial and the staging was over-bizarre. Nevertheless, there was artistic excellence in the net result, and it was a distinct pleasure to hear the exquisite score performed by a competent orchestra. Mr. Hasselmanns conducted both performances.

A Schönberg "Novelty"

Courteous but very mild applause followed the presentation of Schönberg's "Kammersymphonie," which was the opening number of the program played by the Philadelphia Orchestra at the concert of Friday afternoon and Saturday evening in the Academy. Possibly Mr. Stokowski submitted the score as an illustration of contemporary musical tendencies rather than as a work of intrinsic beauty and appeal. The score has been rewritten for full orchestra since it was given with a comparatively small body of instruments both in New York and Philadelphia in 1915. On both occasions Mr. Stokowski conducted. It would be rash to say that such a cryptic and eccentric score has been improved by expansion. The consensus of musical opinion in this city seemed to be that, whatever its ingenuity, the work remains superlatively ugly and irritating. Mr. Stokowski in some degree offset its devastating effect upon the sensibilities by offering Debussy's "Nuages" and "Fêtes"—gracious and poetic exemplars of the fact that modernism in music need not necessarily be mad—and an inspiring reading of the Mozart "Jupiter" Symphony.

M. Tait, Lillian Tait Sheldon of Gouverneur; Caroline M. Sumner of Norwood, and Ernest P. Hawthorne of Syracuse. Miss Matraw, Mrs. Sheldon, Mrs. Gregor and Mrs. Horton played accompaniments for their own compositions and Henry Stevens accompanied Mrs. Klump in two songs written by his mother. Mr. Wilmot conducted the double quartet which sang his *Nunc Dimittis* in F, and a charming addition to the program was Phila Butler Bowman in recitations of some of her original verses, many of which have been set to music by Mrs. Gregor. On this occasion the prizes for the Public School music memory contest were awarded. Of the 106 children who entered the finals there were ten who presented perfect papers.

WILHELMINA WOOLWORTH KNAPP.

Ilse Niemack Appearing Abroad

Ilse Niemack, American violinist, who made a successful New York début in Town Hall last April, has since been playing in Europe, appearing with success in many concerts in Germany. She gave her third Berlin recital on Feb. 7 before a demonstrative audience and has also been heard in Dresden, Hanover, Bremen, Hamburg and other cities. In addition to concertos by Paganini and Wieniawski, Miss Niemack has been especially successful in a number of works by Cecil Burleigh, American composer.

Gives Private View of "Phonofilm"

A private showing of the "Phonofilm," invented by Dr. Lee De Forest, was given at the Tec Art Studios on the afternoon of March 19 before a group of newspaper men and others interested. Dr. De Forest's invention, which was described at length in *MUSICAL AMERICA* on Oct. 7, 1922, makes possible the photographing of sound upon the picture film and thus obtaining perfect synchronization. The music or dialogue of the picture is reproduced at the same time as the picture.

Fokine Gets Judgment Against Shubert

Michel Fokine, ballet producer, has a judgment of \$1,590 against J. J. Shubert returned in his favor by a jury in Judge Walsh's division of the City Court on March 22. Mr. Fokine alleged that he had been retained by Mr. Shubert to direct rehearsals for a ballet in "The Rose of Stamboul" and that after rehearsals had been started he was dismissed without justifiable cause.

Arden to Make Southern Tour

Cecil Arden, mezzo-soprano of the Metropolitan Opera Company, who is now on an extensive tour of the West, will conclude her season with a short tour of the South in the latter part of May and early June. Among her important engagements will be an appearance with the Emory Glee Club of Emory University, Ga., on June 4.

READING, PA.

March 31.—The last concert in the Teachers' Course brought the local début of Mary Potter, contralto. She made a deep impression. The Boston Symphonic Quintet gave several interesting numbers, among them the favorite Andante Cantabile by Tchaikovsky. This organization is composed of Heman Sulzen, director; Spencer Fuller, violin; Edward Erickson, viola; Gilbert Sidman, cello, and Richard Hoyt, piano.

WALTER HEATON.

MANSFIELD, OHIO

March 31.—A recent return engagement of the Zoellner Quartet under the auspices of the Civic Music League of Mansfield, attracted a large and cordial audience. Refined artistry characterized the group's presentation of an interesting program, in which prominence was given to the works of several modern composers.

FLORENCE MACDONALD.

CANTON, OHIO

March 31.—The McKinley High School Class recently gave as a resolution the following: "Appreciating fully the value of athletics to school spirit, life and training, yet realizing that many other phases of school life are neglected because of, and indeed made subservient to, athletics, and realizing the great benefit to be derived from other lines of activity as well, we resolve that interscholastic contests in music . . . should be heartily encouraged and supported."

OFFERS PRIZE FOR QUARTET

Chamber Music Association of Philadelphia Announces Conditions

PHILADELPHIA, March 31.—The Chamber Music Association of Philadelphia announces a prize of \$500 for the best composition for string quartet. The conditions are as follows:

1. Compositions to be for string quartet (two violins, viola, cello).
2. There are no limitations as to the form of the composition.
3. There are no limitations as to the nationality of the composer.
4. Score and parts must be in the possession of the Chamber Music Association of Philadelphia, 1317 Pennsylvania Building, not later than Nov. 1, 1923. Works received after that date will not be considered.
5. Each score must have written on the title page, in ink, a nom de plume and be accompanied by a sealed envelope containing a paper with the composer's name inside and the nom de plume outside.
6. Judges will be appointed by the directors of the Chamber Music Association, and their decision shall be final.
7. To be eligible, any composition must, in point of technical workmanship and musical content, reach the standard for works commonly given public performance in the regular concerts of symphony orchestras or chamber music organizations, respectively, of the first rank in the United States.
8. The work receiving the award will be given a performance at one of the concerts of the Chamber Music Association during the coming season or at one of the early concerts of the season 1924-25.
9. The right of first performance will belong to the Chamber Music Association.
10. Only compositions never before performed publicly shall be eligible for the competition.
11. Scores and parts are sent at the composer's risk, and the Association will not be responsible for their safe return, although every endeavor will be made to return material submitted.

PRIZE FOR COLUMBIA SONG

\$100 Offered for Original Work by Student, Alumnus or Faculty Member

The directors of the Alumni Federation have announced a contest with \$100 in gold as a prize for a new song for Columbia University.

"Both words and music must be original and no adaptation will be considered," declares Russell P. Hoyt, Jr., chairman of the Song Book Committee, "but they may be the work of a single individual or of two or more individuals in collaboration. In the award the combination of words and music will be considered as a unit."

Students, alumni and members of the Columbia faculty are eligible. The song should be in march tempo, appropriate for football or general use. Manuscripts must be in by midnight of May 1 and the announcement of the award will be made on Commencement Day.

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Minnie Tracey Presents Pupils in Pageant of Spring

CINCINNATI, March 31.—For the benefit of the Summer Playgrounds "A Vision of Spring" was given recently at the Woman's Club, Mrs. Benjamin Nelson, president, under the direction of Minnie Tracey. Costumes were designed after Botticelli pictures and those taking part, appearing as birds and flowers, sang of the glory of spring. The work was given by the following pupils of Miss Tracey; Marguerite Hutrell, Mary Marguerite Fisher, Lillian Sherman, Mary Beeching, Margaret Earls, Hazel Levy, Ida Blackschager, Bernice Rosenthal, Corine Singerman. Posing in the tableaux were Justine Rollman, Genevieve Breuer, Mary Morrissey, Esther Boehnlein and Anna Mats. In a recent performance of "Art's Rejuvenation" produced by Mrs. Maurice Joseph, the entire cast with one exception was from Miss Tracey's class and the members were all coached by her in both singing and acting.

Opéra Comique Engages Namara

Marguerite Namara, soprano, has signed a contract to sing leading rôles with the Paris Opéra Comique for one year, according to a Chicago *Tribune* copyrighted dispatch to the New York *Times*.

Artists Sing Enoch Songs

Songs published by Enoch & Sons have been featured on the programs of many prominent artists during the season. "Tis Snowing," by H. Bemberg; "I Shall Know," by Mana Zucca; "Casey's Concertina," from Easthope Martin's cycle, "The Way of the Ship"; "O Lovely Night," by Landon Ronald; "Come to the Fair," by Easthope Martin; Herbert

Hughes' arrangement of an Irish folk-song, "My Father Has Some Very Fine Sheep," and many others have been successfully presented by Mario Chamlee, Frederick Gunster, Luisa Escobar, Anne Roselle, Paul Althouse, Marguerite D'Alvarez, Vladimir Rosing and other singers.

Rotarians Hail Ethelynde Smith

MILWAUKEE, WIS., March 31.—In connection with the tenth district Rotary Conference on March 15, Ethelynde Smith, soprano, presented a musical program of two groups of compositions by Harriet Ware, Cecil Forsyth, Charles Wakefield Cadman, Liza Lehmann, Howard D. McKinney, Gertrude Ross, Carolyn Wells Bassett and Mana-Zucca. Miss Smith disclosed a fine voice and was given an enthusiastic reception by a very large audience of Rotarians. She also sang a group of songs at the luncheon given by the Rotary Club for 350 women guests at the Pfister Hotel the same day and was warmly received.

Burmeister to Tour America Again

Willy Burmeister, violinist, who has been previously heard in America, will pay a return visit to this country next season. He will arrive in New York early in October, opening his tour with a New York concert in Carnegie Hall.

WATERTOWN, N. Y.

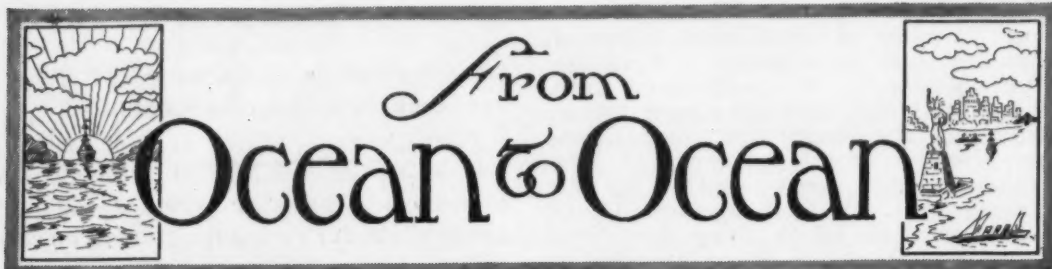
March 31.—The local composers' program of the Morning Musicales, Inc., arranged by Edith Henderson, was given in Asbury Chapel on March 26 with the following composers represented: Ada Matraw, Elizabeth P. Gregor, Lilla C. Stevens, Laura Lance Horton, B. C. Wilmot, Sally Spencer Klump and George W. Klump, all of Watertown; Charles

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BETHLEHEM, PA.—Pupils of Pauline Michel, violinist, gave their annual recital in the chapel of Moravian College for Women recently.

WATERLOO, IOWA.—Pupils of the Modern School of Music under the instruction of Dollie Varien gave their third semi-annual recital recently.

FRANKFORT, IND.—Faye Ferguson, pianist, of Cincinnati, was heard in concert here on March 13, in the Methodist Episcopal Church, under the auspices of the Matinée Musicale. Miss Ferguson is a student at the Cincinnati Conservatory of Music.

TRENTON, N. J.—At the annual music festival given by the Knights of Malta the following soloists appeared: Elizabeth Ray Clemmer, soprano; Lester Mayer, boy soprano; Lou Sutphin, cellist; Samuel Kirkham and Martin Mayer, cornetists, and Elizabeth Gagg, reader.

WASHINGTON, D. C.—As one of a series of concerts sponsored by Dr. J. Noble Pierce, minister of the First Congregational Church, Lillian Beaten, soprano; Mary Bennett, contralto, and Mary Lackland, violinist, of New York, were heard recently in an interesting program.

HENDERSON, KY.—Advanced piano pupils of Ruth K. Hinds recently gave a recital in Miss Hinds' studio. Those taking part included Eleanor Harding, Julia Hicks, Byron Wayland, Mrs. William Christ, Cornelia Perkins, Evelyn Todd, Mary Mildred Hunt, Annis Stone and Letty Kimsey.

QUINCY, ILL.—The choral club of the Quincy Music Club recently gave a program in the High School auditorium, under the leadership of William Spencer Johnson. Dorothy Rehm, soloist, sang one of Mr. Johnson's compositions. A feature of the program was the "Song of the Shepherd Lehl" from Rimsky-Korsakoff's "Snow Maiden," arranged for women's voices. Frances Eldred was the accompanist.

LEOMINSTER, MASS.—The Thursday Musical Club met lately at the home of Mrs. P. N. Nordgren. The program, which was in charge of Mrs. Nordgren and Mrs. R. S. Gavitt, was based upon the life and work of Beethoven and included a paper by Mrs. H. A. Croff, piano solos by Mrs. E. H. Saxton and Irene Frechette; violin solos by Clarice Frechette, and contralto solos by Mrs. Edith Morrison.

PONTIAC, MICH.—The Tuesday Musical Club of Pontiac gave an interesting program at its meeting on March 13, in the auditorium of the Congregational Church. Those taking part were Marie Kier, who read a paper on Chopin; Grace Miller, pianist; Helen Fitzgerald, violinist; Mrs. Oakley Wells, vocalist, and Mrs. Carl Ganther, organist. Grace Miller and Marguerite Fitzgerald were the accompanists.

MILWAUKEE, WIS.—Marquette University Conservatory lately presented the pupils of Edith Packman in keyboard harmony demonstrations. Pearl Brice presented her advanced pupils in recital, with accompaniments by Mrs. Winogene Kirchner. Mildred Krueger, Norbert Schneider and Irma Haback Dufenhorst are among the teachers of the Wisconsin

College of Music who have presented pupils in recitals recently.

WAKEFIELD, MASS.—The second and last concert of the eleventh season of the Community Choral Society was given in the Town Hall on March 14 before a large audience. The society was assisted by George Boynton, tenor, of Boston, who sang "Che gelida manina," from "Bohème," and a group of songs. Katharyn Perkins, harpist, also assisted. Edward L. MacArthur is the conductor and Horace B. Blackmer the accompanist.

WICHITA, KAN.—Students of the expression department of Fairmount College Conservatory of Music, assisted by piano and vocal pupils, appeared in recital at the college chapel recently. Those on the program were: Estelle Leichhardt, Mary Tipler, pupils of Reno B. Myers, Emeretta Farr, Calvin Brown, pupils of Frank A. Power; Mary Hobart, pupil of Miss Capron; Frances Howard, pupil of Miss Fahs; Marline Lander, Alberta Pantle, Ruth Stevens, Wanda Grimes, Gladys May.

ITHACA, N. Y.—As its part in the annual All-American Program Week of the Phi Mu Alpha fraternity, the Ithaca chapter of that organization chose Washington's Birthday on which to present eleven of its members in recital at the Ithaca Conservatory of Music. Those taking part were Philip Oberg and Everett Crawford, vocalists; Leonard Allerton and John Vincent, violinists; Thomas Dager, cellist; William Carey, pianist; Sandy Smith, cornetist; and Henry Schaller, saxophonist. In addition, Dudley Buck's quartet, "On the Sea," was given by Mr. Richards, Mr. Quine, Mr. Crawford and Mr. Oberg.

SEDALIA, MO.—The Hinshaw Concert Quartet appeared here in concert at the Liberty Theater as the final number of the Sorosis winter lecture series. The personnel of the quartet includes Joseph Wetzel, first tenor; J. Snedden Weir, second tenor and pianist; James Harrower, first bass and James Wolf, second bass. The program consisted of an hour's concert, followed by Burnand and Sul-

livan's "Cox and Box." "Music in Wonderland" was the subject of the program at the Helen G. Steele Music Club under the chairmanship of Mrs. Chester Licklider and Jessie Blair. A subscription amounting to \$100, was raised to be sent to the National Federation of Music Clubs as a memorial to the club's founder, the late Helen G. Steele.

WICHITA, KAN.—Lenore Fisher presented her piano pupils in recital recently. Those taking part were Betty Hasbrook, Arthur Hasbrook, Helen Whitlock, Helen McWithv, Bessie Eldred, Ruth King, Ethel King, Lorene Wheeler, Margaret Mueller, Arlene Parsons, Mary Frances Schermerhorn, Dorothy Singleton, Nellie Singleton, Frances Pennington, Eleanor Pierce, Pauline Pierce, Dorothy Newton, Edgar Shaffer, Evelyn Wyant, Theresa Marie Goodin, Evelyn Cramer. Mrs. Alma Hobson, of the Wichita College of Music presented the following pupils in recital: Helen Long, Martha Long, Arlo Mitchell, Mafalda Mitchell, Evelyn Campbell, Helen Weaver, Eunice Hobson, Muriel Mathis, Marian Beckett, Helen Roark, Freda Kinley, Ruth McVey, Ida Gale Taylor, Margaret Bowers, Betty Henderson, Earl Peterson.

CLEVELAND, OHIO.—Beatrice Vokoun, pianist and composer, gave a recital of her own compositions on March 11, which was broadcast from the Cleveland Radio Station. Nathan Fryer, pianist; Victor De Gomez, cellist, and Louis Edlin, violinist, gave a concert on March 7, before the Council of Jewish Women. Under the leadership of George G. Emerson, choirmaster and organist, Du-bois' "Seven Last Words" was sung at St. Paul's Church on March 4. Soloists were Esther Wonell Metcalf, soprano; Frederic Fleming, tenor, and Edmund F. Stafford, bass. Gounod's "Gallia" was sung on March 4, at the First Baptist Church by a chorus of twenty-four under the leadership of C. B. Ellinwood. Soloists were Mrs. H. H. Lawrence, Marie Simmelink, F. A. Campbell and Hal S. Burr. Roy J. Crocker was the organist. The sixth lecture on the Appreciation of Chamber Music was given on March 11, at the Cleveland Museum of Art, by Douglas Moore.

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PHILADELPHIANS PLAN EXPANSION

Chamber Music Association Ends Season—Kreisler Stirs Big Audience

By W. R. Murphy

PHILADELPHIA, April 1.—The sixth season of the Chamber Music Association ended Sunday afternoon with a largely attended meeting at which officers were balloted for and plans for the ensuing year announced. There will be eight meetings in one of the large rooms of the Bellevue-Stratford. The Flonzaley, Rich, London and other string quartets, and the Philadelphia Orchestra Ensemble will give the programs. The association has more than 1000 members, and it will elect several hundred more for next season.

The closing program was offered by the Rich Quartet, consisting of Thaddeus Rich, first violin; Harry Aleinikoff, second violin; Romain Verney, viola, and Hans Kindler, cello. Early Beethoven opened it—the D Major Quartet, Op. 18, and a quartet by Ravel closed the program. The organization gave a spirited interpretation of these and other numbers.

A most attractive program was given at last Tuesday afternoon's meeting of the Matinée Musical Club. The feature was a song-cycle, "Mountebanks," lyrics by Helen Taylor and music by Easthope Martin. The values, poetic and musical, of the work were fully realized by Emily Stokes Hagar, soprano; Marie Langston List, contralto; Bernard Poland, tenor, and Pietro Wiza, baritone, with Agnes Clune Quinlan as the able accompanist. Other contributions to the long program were made by Ella Wyman Wyle and Kathryn O'Boyle, in two-piano arrangements by Cui and Arensky; Madeline Reed, soprano; Florence Haenle, violinist; Helen Ackroyd Clare, contralto; Myra Reed Skibinski, soprano; Rachel Troost Stumpf, soprano; Mary Miller Mount, Frances Butterworth, and Isabelle Ferris, accompanists. The program was under the direction of Mrs. William H. Hubbard and Mrs. John H. MacCracken.

"Bassoons" formed the subject of the second music-talk by Leopold Stokowski, illustrated by the Philadelphia Orchestra, given to the city's school children, at both Monday and Wednesday afternoons. The conductor discussed briefly the function and tone-color of the instruments, and Walter Guetter and F. Del Negro, of the orchestra, offered solo illustrations. The orchestra played Roger Quilter's overture, utilizing nursery rhymes for themes; Brahms Hungarian Dance in G Minor, and the "1812" Overture by Tchaikovsky.

Fritz Kreisler stirred a vast audience yesterday afternoon in the Academy of Music. He opened with the grave and lovely G Major Sonata of Brahms and later gave Bruch's "Scotch Fantasy." In addition, he gave his own transcriptions of the "Londonderry Air," "Farewell to Cuchulain," and "Danse Arabe" of Rimsky-Korsakoff. He was liberal with encores.

At the meeting of the Manuscript Music Society, a "fairy opera," "The Lost Prince," by Dr. Philip Goepf, proved of interest. Helen Buchanan Hiner, Mrs. J. C. Bedford, Rebekah Conover, Catherine Morris and Gertrude Fraubel were heard in the opera. A sonata by Albert Dooner showed some admirable writing for the violin.

FLINT, MICH.

March 31.—The first Sunday evening of each month J. Percival Davis, organist at St. Paul's Episcopal Church, gives an attractive recital program with assisting artists. At his last recital he was aided by Ralph E. Crandall, violinist, and F. D. Kleinheksel, tenor. Students of Eugene Everhart, violinist of Baker Conservatory, were recently heard in recital at the conservatory. Those appearing were Elmer Westman, Helen Lightfoot, Irene and Edna Prosnjak, Edmund Prosnjak, Phyllis Cole, Georgia

Lightfoot, Bernard Dickstein, Thornley Eddy and Marie Jameson. Lapeer, Mich., recently organized a choral society which has Clarence Eddy, tenor of Flint, as conductor. The student section of the St. Cecilia Society met recently at the home of Mrs. H. M. Thweatt for a Bach-Beethoven program. Those appearing were Verna Brekinreed, Florence Cook, Ruth Payne, Leona Gray and Thelma Gillespie. The group was assisted by Mrs. Emily Hixon, Mrs. H. M. Thweatt, Thelma Torrey and Mildred Howden.

WILLIAM W. NORTON.

PADEREWSKI IN WICHITA

E. Robert Schmitz Gives Recital—Local Artists Heard

WICHITA, KAN., March 31.—Ignace Paderewski made his first appearance in recital here in eight years in a recent concert at the Forum, under the local management of Mrs. Frederick Hellar. An audience of 5000, including visitors from many neighboring cities, spontaneously rose at his first entrance. The program included Mendelssohn's "Variations Serieuses"; Schumann's Fantasia, Op. 17; Beethoven's "Appassionata" Sonata and groups of Chopin and Liszt numbers. At the close of the recital he played several extras, including his own Minuet. The recital was one of the Hellar-Fritschy series.

Otto L. Fischer and Velma Snyder of the Wichita College of Music gave a lecture-recital on the Paderewski program on the previous Tuesday. A large audience was in attendance.

E. Robert Schmitz, French pianist, gave a "recital intime" at the residence of Mr. and Mrs. L. R. Hurd, under the local management of Verna Moyer. His program included the Bach-Tausig Tocata and Fugue in D Minor, three Preludes and Fugues by Bach, the Prelude and Choral Fugue by César Franck, a group of Debussy numbers and works of Ravel, Roussel and Whithorne. The artist was warmly applauded.

La Waunda Durkin, soprano, and Evelyn Watkins, pianist, were heard in the program of the Saturday Afternoon Musical Club recently.

Students of the Wichita College of Music were presented in a recital at Philharmony Hall. The following were heard: Dora Kullman, Lois Wycoff, Ernest Bosworth, Hazel Darling, Ruby Wolf, Wilnette Nelson, Eunice Hobson, Evelyn Paxton, Vera Haven and Ada Wilk.

T. L. KREBS.

Dambois to Tour America Next Season

Maurice Dambois, 'cellist, will return to the United States next season for a three-months' concert tour under the direction of Loudon Charlton, arriving about Jan. 15. During the present season he has been playing throughout France, Belgium and England, where his London appearances numbered thirteen, nine of which were individual recitals. He has also appeared in a number of trio ensemble concerts, his confrères being Ysaye, violinist, and Yves Nat, pianist.

CEDAR RAPIDS, IOWA

March 31.—Mabel Garrison, soprano, appeared here in recital in Sinclair Chapel, Coe College, on March 16, as the last number of the college and community concert course. The audience had expected much of Miss Garrison and expectations were more than realized. The work of George Siemomn, accompanist, was excellent.

MAX DAHLER.

Carmen Reuben in Stamford Recital

Carmen Reuben, soprano, gave a recital at Stamford, Conn., on March 18, meeting with success in a program that included numbers by Handel, Gluck, Brahms, Schumann and French and American songs. Miss Reuben will be heard in several recitals during the spring.

Simeonova Fulfills Engagements

Nedelka Simeonova, violinist, has been heard with success in a number of recitals recently. On March 12 she played in Jersey City, followed by a recital in Newark on the following evening. She has been engaged to appear as soloist in a concert by the Jersey City Choral Society, under Dr. Arthur D. Woodruff, on April 24, and will give a recital before the Women's Club in Passaic, N. J., on May 22.

Zoellner School Augments Faculty

LOS ANGELES, CAL., March 31.—The Zoellner Conservatory, founded last season by the members of the well-known

Zoellner Quartet, has recently found it necessary to add two new departments to the school. Anne McPherson, formerly of the Bush Temple Conservatory, has been chosen for the position of teacher of public school music, and Arthur Bienbar, a Dutch singer of reputation, will head the vocal ensemble department. Other new instructors are Dona Ghrey, vocalist; Frances M. Ralston, harmony and composition, formerly of Wellesley College in Massachusetts, and Grace Lovejoy and Lulie E. Crawford, pianists.

NOTED CHOIR IN OTTAWA

Mendelssohns Pay First Visit and Arouse Much Enthusiasm

OTTAWA, CAN., March 31.—The Mendelssohn Choir of Toronto appeared in Ottawa for the first time on March 16 in what proved to be the most satisfying choral concert ever given here. A very large audience applauded with enthusiasm the remarkable singing of the choir under the direction of Dr. H. A. Fricker. It was a memorable concert.

The Orpheus Amateur Operatic Society presented on March 12, 13, 14 and 15 Edward German's "Rebel Maid" in a fashion which few traveling companies have ever equalled here. The principals—J. H. Summers, H. A. Hunderwood, A. O. Adamson, R. L. Duclos, F. L. C. Pereira, H. M. Butler, D. Roy Kennedy, Don Tuck, H. E. Larkin, C. R. Medland, Adam McGregor, W. A. Tucker, Mrs. R. McC. Allan, Misses U. V. Little, R. Atkinson, Ph. Pereira, M. Macfarland, M. MacLean, Mrs. H. S. Britton and Mrs. J. D. Robertson—were excellent, while the chorus, nearly 100 strong, won much admiration. James A. Smith was the conductor.

The Ottawa Symphony, under the baton of Donald Heins, presented on March 20 and 21 a most exacting program, the chief item of which was Beethoven's "Eroica." The orchestra, now over eighty strong, is 90 per cent amateur, and the progress shown from year to year is highly gratifying. Bertha Crawford, soprano, was an admired assisting artist.

A. T.

SYRACUSE, N. Y.

March 31.—Marcel Dupré, organist, was presented in recital on Thursday evening, March 1, in the First Baptist Church under the auspices of the Recital Commission. The auditorium was completely filled and the audience enthusiastic. The impeccable technique of the artist and his fertility of resource were evident throughout the program, which included works of Bach, D'Aquin, Widor and Bourdon, as well as his own G Minor Prelude and Fugue. The improvisation at the end of the program was amazing in its perfection of form and wealth of inspiration. Themes were provided by Dr. William Berwald, Dean George Parker, Charles M. Courboin, George Van Deusen, Charles Hueter, and Harry Vibbard. Mr. Dupré gave numerous encores.

HAROLD BRYSON.

WATERLOO, IOWA

March 31.—Wilhelm Bachaus gave a recital in East High Auditorium on March 7, the third concert in the Ross Conservatory Artist Series. One of the most enjoyable numbers was the Romance from Chopin's E Minor Concerto. Another number that the audience liked was Schubert's "Wanderer."

BELE CALDWELL.

ALBANY, N. Y.

March 31.—A brilliant concert marked the close of the Franklin Course when Tito Schipa, tenor of the Chicago Opera, and Suzanne Keener, soprano of the Metropolitan, were heard on March 19 by a capacity audience in Harmanus Bleecker Hall. Julian Huarte accompanied Mr. Schipa and Vito Carnevali Miss Keener.

W. A. H.

ALTOONA, PA.

March 31.—Sergei Rachmaninoff lately gave a superb recital at the Mishler Theater. Beginning with Beethoven's "Appassionata" Sonata, the artist played a program of great variety, that showed his remarkable command of the keyboard. His playing of Schumann's "Carnaval" was particularly fine. The large audience applauded him heartily.

LILLIAN I. ROBINSON.

Harrison Christian to Begin Concert Career with Tour in Virginia



Photo by Bradley Studios

Harrison Christian, Baritone

Among the new singers who will be heard in concert next season is Harrison Christian, baritone, who has just left New York for Virginia, where he will fulfill a series of six engagements under the auspices of "The Tithers," a Lynchburg organization. Previous to his departure a "rehearsal" program was given in the studio of his teacher, Percy Rector Stevens, before more than 150 guests. His program included Handel's "Where'er You Walk," Verdi's "Eri tu," Schubert's "Erkönig" and numbers by French and English composers. A recent engagement was fulfilled before the New York Soldiers and Sailors' Club on March 11, when Mr. Christian was much applauded for his singing.

STATE SYMPHONY WILL GIVE FOURTEEN CONCERTS

New Organization, Under Josef Stransky, Announces Plans—Hans Letz Will Be the Concertmaster

The State Symphony Orchestra, Josef Stransky, conductor, will give fourteen subscription concerts during its first season. Eight concerts will be given in Carnegie Hall, the dates being as follows: Four Wednesday afternoons, Nov. 28, Dec. 12, 1923, Jan. 9, Feb. 27, 1924; four Wednesday evenings, Dec. 19, 1923, Jan. 23, Feb. 13, March 12, 1924. There will be six Sunday afternoon concerts at the Metropolitan Opera House, Dec. 30, 1923, Jan. 13, Feb. 3, Feb. 17, March 2 and March 9, 1924.

Hans Letz, the leader of the Letz String Quartet, has accepted the position of concertmaster. This, however, will in no way interfere with the regular activities of the Letz Quartet.

Maria Jeritza and John McCormack will head the lists of prominent soloists. Programs of unusual interest are promised under the baton of Josef Stransky, who sailed for Europe March 24, to be away during the months of April, May, June and July, where he will conduct in Spain, France and England. While in Europe Mr. Stransky will consult distinguished composers regarding new works he intends to present this coming season.

The State Symphony Orchestra of New York, Inc., has leased the premises previously occupied by the Philharmonic Society in Carnegie Hall, where the executive offices of the new organization will be located.

PHILADELPHIA, PA.

March 31.—A musical mass meeting was recently held under the auspices of the local branch of the National Association of Negro Musicians in the interest of stronger musical organization. Carl Diton, American pianist-composer, was the principal speaker. Musical numbers were given by Arthur Bowie, organist; Viola Hill, soprano; Walter Nicholson, baritone; Junius Maxwell, tenor; Charles McCabe, violinist, and Marian Anderson, contralto. The audience approximated 1200 persons.

ANIL DEER

Coloratura Soprano

79 Central Ave., San Francisco

Western Management:
Adolph Knauer

People And Events in New York's Week

Buck Pupils Give "Hour of Music"

"An Hour of Music" was enjoyed by a large gathering at the Dudley Buck studios, on West End Avenue, on the evening of March 13. Following a short talk by Mr. Buck on various phases of singing, a number of students were heard in a program that disclosed the progress of their vocal development. William Guggolz, baritone, opened the program with "Marchin' Along" by Boyle, Burleigh's "Deep River" and Schubert's "The Wanderer." Bemberg's "Nymphs and Fauns," Campbell-Tipton's "The Crying of Water" and Salter's "Come to the Garden, Love," were well sung by Alma Milstead, and Elbridge Sanchez, tenor, was heard in Harris' "Silver," Campbell-Tipton's "Spirit Flower" and Branscombe's "At the Postern Gate." Gladys Durham, coloratura soprano, sang Bachelet's "Chère Nuit" and Strauss' "Voci di Primavera," and Ella Good, contralto, substituting for Deborah Bogart, sang an aria from Saint-Saëns' "Samson et Dalila" and "June" by Beach.

Laros to Give New York Recital

Earle Laros, pianist, will give his first New York recital in Aeolian Hall on the afternoon of April 13, playing a program that will include Schumann's Sonata in F Sharp Minor, two Preludes by Bach-Busoni and numbers by Scarlatti, Beethoven, Chopin, Debussy, Dubois, Chabrier and two numbers by himself. Mr. Laros is an American pianist. He made his first orchestral appearance with the Volpe Orchestra, with which he toured, playing concertos by Liszt and Chopin. Following this engagement, he played the MacDowell Concerto in D Minor with the Philadelphia Orchestra under Stokowski and the Saint-Saëns Concerto in G Minor with the New York Philharmonic under Strinsky. He has made a specialty of historical recitals, many having been given in the leading schools and colleges.

New Roerich Paintings Shown

Nicholas Roerich, head of the Master Institute of United Arts, and Mme. Roerich were guests of honor at a reception given by the Corona Mundi, Inc., at the school on the afternoon of March 27. The reception was also the occasion for the first showing of a number of new paintings by Professor Roerich, who has sought to portray the spiritual side of Russia in a series of canvases that included "Sancta," "Himself Came," "Messenger" and "The Messiah." There were also works from Nature, "Grand Canyon" and an "Ocean Series." Among the guests were many persons prominent in the social and artistic world. Mr. and Mrs. Roerich will leave shortly on a trip to Asia.

Easter Music at Brooklyn Strand

The overture at the Strand Theater, Brooklyn, for the week of April 1 was arranged from Rossini's "Stabat Mater," including the "Inflammatus," sung by Bianca Sherwood, soprano. An interesting terpsichorean feature was the Gavotte "Louis XIII," presented by two members of the ballet, with vocal accompaniment by Fred Jagel, tenor. Mr. Jagel was also heard in Donizetti's "Elisir d'Amor," and Estelle Carey sang Newton's "Today the Thrushes Woke Me." Matilda Locus, pianist, played the last movement of Saint-Saëns' G Minor Concerto. The organ recessional was "Easter Offertoire," by Loret.

To Continue Lectures on Orchestra

The series of lectures on the orchestra and orchestral music, which has been sponsored by the American Orchestral Society at De Witt Clinton High School, has become so popular that the directors of the society have decided to continue it during the month of April. The official lecturer is Gerald Reynolds. The course will include a lecture on the brass choir and one lecture each on the Russian and French Schools. The lectures are given on Wednesday evenings and are free to the public.

Bowery Mission Hears Ziegler Pupils

Pupils of the Ziegler Institute of Normal Singing gave the sixth annual concert at the Bowery Mission, the evening of March 27, on which occasion a number of students made their first public appearance. The program included Men-

delssohn's "I Waited for the Lord," sung by Julia Edick and Bessie Sampson; "Nymphs and Fauns," Bemberg, sung by Florence Lemmer; Schubert's "The Questioner" and "Whither," by Julia Edick; "Un bel di" from Puccini's "Butterfly," by Tosy Watanabe; Weckerlin's "Jeune Fillette" and "John and Jenny," by Bessie Sampson; "Pale Hands I Loved," sung by Margery Crawley, numbers by Nevin and Thayer, sung by Gladys Cogovan; a duet by Miss Lemmer and Miss Crawley and Lohr's "Swing Low," sung by an ensemble. The various singers earned a success with the audience, which granted the participants and Mme. Ziegler a vote of thanks for the program.

Denishawns to Revive Old Dances

Ruth St. Denis and Ted Shawn will make a number of important changes in their repertoire for their return New York engagement of one week at the Town Hall beginning on April 9. Miss St. Denis will revive "Legend of the Peacock" and "Dance of the Black and Gold Sari," and Mr. Shawn will be seen again in "Xchotil," a dance drama of early Mexico; "Valse Directoire" and "Japanese Spear Dance." The supporting company will include Martha Graham, Pearl Wheeler, Betty May, Julia Bennett, Lenore Schaffer, May Lynn, Louise Brooks, Charles Weidman and Robert Gorham. A quartet led by Louis Horst will furnish the accompaniments.

Liszt Rhapsody at the Rivoli

Liszt's Sixth Hungarian Rhapsody, with a cymbalom solo by Bela Nyary, served as the overture to the program at the Rivoli Theater this week. Oey Shoff, soprano, and Laurie Boone, baritone, were heard in a duet, and there were numbers by the Serova Dancers. Hugo Riesenfeld's Classical Jazz was played both by the Rivoli and Rialto orchestras. "The Dance of the Hours" from "Gioconda" was played as the overture at the Rialto, with Mr. Riesenfeld and Joseph Littau alternating at the conductor's desk.



Gray Roberts, tenor, will fulfill an engagement in Raleigh, N. C., April 10.

Jacques Malkin, violinist, will give a New York recital in Carnegie Hall on the evening of April 9.

William Simmons, baritone, will give a recital at Columbia University on April 10, and will follow it with an appearance at the Brooklyn Academy of Music the next evening.

Richard Crooks, tenor, has resigned his position as tenor soloist at the Fifth Avenue Presbyterian Church, New York, in order to devote his activities entirely to concert work. He will make his first coast-to-coast tour next season.

Olga Samaroff, pianist, will appear in joint recital with Thaddeus Rich, concertmaster and assistant conductor of the Philadelphia Orchestra, at the Academy of Music Foyer in Philadelphia on April 19.

Pavel Ludikar, bass-baritone, formerly of the Boston Opera Company, and more recently of La Scala, Milan, will make his New York debut in a recital in Aeolian Hall on the evening of April 9. Mr. Ludikar will appear in concert next season under the management of Daniel Mayer.

Estelle Gray-Lhevinne, violinist, who gave a recital in Richmond, Va., on Feb. 5, has been re-engaged for another concert on April 18. She has also been booked for the opening concert in a series to be given under the auspices of the University of Virginia in Charlottesville, on June 15.

Marie Sundelius, soprano, has been engaged for a benefit concert by the Manchester (N. H.) Post, No. 79, American Legion, April 16. A few days later Mme. Sundelius will appear as soloist for the Rubinstein Club at the Waldorf-Ast-

Hodgson Pupils Active

Leslie Hodgson's students have been active of late both in playing and in holding pupils' recitals. Vera Phipps recently gave two programs in Philadelphia, playing compositions by Schumann, Grieg, Rhené-Baton and others. Rose Inness Hartley, who has established a large clientèle as a teacher, presented her Riverdale pupils in a successful recital. Members of Mr. Hodgson's master class in Charleston, S. C., last summer have been showing the fruits of their work at that time in their public performances in Charleston this winter under the auspices of the Musical Art Club and the Charleston Musical Society.

Mme. Genova and Pupils Give Recital

Stella Genova appeared in a song recital with a number of her pupils at the Bethlehem Swedish Lutheran Church, Brooklyn, recently. She was heard in several Swedish folksongs, Rummel's "Ecstasy," and other numbers, and was heartily applauded. Her pupils who participated were Emma Lincoln Jones, contralto; Lusienne Pambrun, soprano; Margaret Hobbs, soprano; Sonia Malmquist, soprano, and Eric Envall, tenor, all of whom showed the results of their training under the guidance of Mme. Genova.

Lou Stowe Gives Character Program

Lou Stowe gave a character recital in the Metropolitan Auditorium on West Twenty-fourth Street on the evening of March 23. The singer disclosed a voice of charm and showed talent in characterization. She achieved much success with her audience. The accompanist was Fay Foster, who assisted in arranging the program and also composed many of the numbers.

Henrietta Speke-Seeley Students Heard

A program of folk-songs was a feature of a musicale given recently at the studios of Henrietta Speke-Seeley, the numbers being prefaced by explanatory

talks by Mme. Speke-Seeley. Lillian Morlang and Elizabeth Wright sang solos and duets and others who participated were Alice Weinberg, Christine Van Santford, Alice Campbell, Elizabeth Wright and Emily Wentz. Following the folk-songs, each singer gave a solo number of her own selection, among the works being compositions by Brahms, Haydn, Del Riego and Ralph Cox.

Branscombe Program Given Via Radio

A program of compositions by Gena Branscombe, with the composer at the piano, was given at the WJZ Radio Station in Newark on the evening of April 2 and is scheduled for a repetition on April 9. The assisting artists were Ethel Grow, contralto; Bobbie Besler, diseuse; Mrs. Julie Ferlen-Michaelis, violinist, and Norman Jollif, baritone. The program included some of the best-known songs of Mrs. Branscombe and also a number of compositions not yet published.

Music Optimists Give Program

The American Music Optimists and Bel Canto Society gave their fourth concert of the season at the Waldorf-Astoria on the evening of March 20. The artists were Giuseppe Adami, violinist; Gita Glazé, soprano; Adamo Didur, bass of the Metropolitan Opera; Samuel Klichko, cellist, and Charles Carver, bass, who were applauded by a large audience. Marta Stuart, Emil Polak and Enrico Barraja were the accompanists.

Carl Friedberg to Play at Institute

Carl Friedberg, pianist, will make his only recital appearances in New York this season at the Institute of Musical Art, where he is scheduled to give individual recitals on April 8 and 24, and to appear in two chamber music concerts with Sascha Jacobsen, violinist, and Willem Willeke, cellist, on the evenings of April 15 and 22. The first concert of the trio will be devoted to the works of Hans Pfitzner and the second to music of the classic composers.

Benjamin School Presents Play

Students of the Benjamin School for girls gave Justin McCarthy's play, "If I Were King" at the Thirty-ninth Street Theater before a capacity audience on March 25. The production was directed by Herbert Fields and the settings were obtained by arrangement with the Metropolitan Opera. Richard C. Rodgers conducted the orchestra. The play was presented with animation and finish and the leading rôles were in efficient hands.

Montreal Choir to Sing in New York

The Brassard Choir of Montreal, composed of 125 singers from various Catholic churches, under the leadership of A. J. Brassard, will give two performances of "The Beatitudes" in Aeolian Hall on the afternoon and evening of April 17. Louis Chartier, baritone, will sing the rôle of Christ.

Entertains Noted Artists

Frank Seaman of Yama Farms entertained a number of prominent musicians at dinner at the St. Regis Hotel recently. Those present were Emma Calvé, Mr. and Mrs. Albert Spalding, Mr. and Mrs. Ernest Hutcheson, Magdeleine Brard, Vladimir Rosing and André Polah.

Stephens Operated On for Appendicitis

Percy Rector Stephens, teacher of singing, who has been suffering from an attack of appendicitis for some weeks, was operated on in the New York Hospital on March 28. His condition is reported as progressing favorably.

A Correction

A typographical error in the interview of Frank La Forge, composer-pianist, in last week's issue of MUSICAL AMERICA causes him to say in his discussion of diction that the diphthong "th" in the word "then" has no vocal value. The word "then" should have read "thin," which was used previously in the paragraph.

Students of American Institute Heard

Géraldine Bronson, a piano pupil of Kate Chittenden at the American Institute of Applied Music, gave a recital at the school on the afternoon of March 23. She disclosed a good technique and a fine sense of interpretation in Beethoven's Sonata in F Sharp, three Preludes by Rachmaninoff, a MacDowell Novelette,

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N. Y. People and Events

[Continued from page 46]

Bach's "Italian" Concerto, and numbers by Florent Schmitt, Rameau and Godard. A sonata program was also given at the school on March 16. The program included three sonatas by Scarlatti, played by Nancy Hankins; two Haydn trios, played by Em Smith, violinist; G. Zelma Crosby, 'cellist, and Gladys Shailer, pianist; and Mozart's Sonata in E Flat, by George Raudenbush, violinist, and Annabelle Wood, pianist.

Engage Soloists for Goldman Concerts

Margaret Matzenauer, contralto of the Metropolitan Opera Company, will be the soloist at the opening concert of the summer series to be given in Central Park by the Goldman Band. Other soloists who will be heard during the season are Lotta Madden, soprano; Dicie Howell, soprano; Frieda Klink, contralto; Suzanne Clough, mezzo-soprano; William Simmons, baritone, and Vincent Buono, cornet virtuoso, who has been engaged for the season. Salvatore Cucchiara will also appear as euphonium soloist. A book of explanatory notes by Mr. Goldman will again be issued, adding to the educational value of the concerts. The season will open on June 4 and continue until Aug. 26.

Ruby McDonald to Give Recital

Ruby McDonald, Australian violinist, will be heard in a recital in the Princess Theater on the evening of April 8, offering a program of numbers by Tartini, Raff, Sarasate, Schumann, the Mendelssohn Concerto, and two pieces by herself. Miss McDonald has been in America for the last year, and has played in many of the leading cities and at educational institutions. She will be the soloist at the *Evening Telegram* banquet at the Waldorf-Astoria on April 23, and at a testimonial meeting to Father Michael Duffy on April 9.

Musicians' Club Entertains

The Musicians' Club of New York gave a reception and musicale at the home of Mr. and Mrs. Ernest T. Carter on the afternoon of March 25. An informal program was given by Louise Hubbard, soprano; Emma Brett Selleck, contralto; Harvey Hindermeyer, tenor; Fred Patton, baritone; Harry M. Gilbert and Francis Moore, pianists. The guests of honor were Mr. and Mrs. William Wade Hinshaw, Mr. and Mrs. Sidney Homer and Mr. and Mrs. Willem van Hoogstraten.

Mengelberg to Lead Ninth Symphony

The New York Philharmonic, led by Willem Mengelberg, has procured the co-operation of the Schola Cantorum, Kurt Schindler, director, for two special performances of Beethoven's Ninth Symphony. The first performance will be in Carnegie Hall, on the evening of April 12, and the second will be in the Metropolitan Opera House on Sunday afternoon, April 15.

Artists Give Musicale in New Studio

Ethel Grow, contralto, and Jane Cathcart, founder and president of the Washington Heights Musical Club, gave a musicale tea at their new studio on West Fifty-seventh Street the afternoon of March 11. A program was given by Regina Kahl, soprano, and Edward Lowrey, pianist, each of whom offered two groups of numbers that were applauded by a large audience.

Ida Sylvania to Sing in Italy

Ida Sylvania, American coloratura, who has won praise in opera in Italy this season, has been engaged to open the Easter opera season at the Malibran Theater, Venice. She will sing the leading rôles in "Traviata," "Lucia" and "Rigoletto," and will follow her Venice appearances with a season in Rome, where she will be heard in the same operas. She is a pupil of J. H. Duval.

Curtis Colby Sings in South Orange

Curtis Colby, tenor and pupil of Harold Hurlbut, was the soloist in the initial concert of the Orange Glee Club in the private theater on the estate of Mr. and Mrs. C. C. Goodrich in South Orange, N. J., recently.

Winifred Byrd, pianist, is scheduled to give her annual New York recital in Aeolian Hall on the evening of April 13.

Police Cheer Gigli and Rimini

After receiving holy communion at St. Patrick's Cathedral on March 18, over 3000 members of the police force went in a body to the Commodore Hotel, where a program was given for their special benefit by Beniamino Gigli, tenor, and Giacomo Rimini, baritone. So great was the enthusiasm of the audience that they rose in their seats to cheer the artists. Mr. Gigli sang for the police force last year, in token of which he was made an Honorary Police Captain by Police Commissioner Enright. The two artists, in addition to several solos, sang popular duets from the operas. They were accompanied by Enrico Rosati.

Dunham Work Played at Capitol

The special program at the Capitol Theater arranged for this week included excerpts from "Cavalleria Rusticana" and "Aurora" by Henry M. Dunham, an American composer, who is now teacher of organ at the New England Conservatory of Music in Boston. In the Mascagni work the rôle of Santuzza was sung by Elsa Stralia; *Turiddu* by William Robyn; *Alfio* by Desire La Salle and *Mama Lucia* by Melanie Dowd. The orchestra was under the direction of Erno Rapee.

Pietro A. Yon Returns from Tour

Pietro A. Yon, organist and composer, gave the first of a series of organ recitals in Kimball Hall, Chicago, last month, when he was greeted by a capacity audience and added six numbers to the program in response to insistent demands. While in Chicago Mr. Yon completed what is said to be the first record taken of an organ solo, the difficulties having been overcome by a recent invention of the Marsh Laboratories. During his recent tour Mr. Yon gave a concert at Williamsport, Pa.

T. Austin-Ball Gives Recital

T. Austin-Ball, bass, with Doris Marie Nichols at the piano, gave a recital in his Carnegie Hall studio on the evening of March 28. Mr. Ball was heard in two arias by Handel, a Verdi aria and Mendelssohn's "I Am a Roamer," Wolf's "Verborgenheit," Schumann's "Widmung," Lull's "Bois epais," Irish folk songs, arranged by Hughes and Needham, and a group of songs by American composers. A large audience enjoyed Mr. Ball's fine vocalism and finished artistry.

Soder-Hueck Pupil Heard in Concert

Ellie Marion Ebeling, soprano, distinguished herself as soloist with the United Singers in a concert in Carnegie Hall on March 11, displaying a voice excellent in range and full of charm. After her performance of Schubert's "Die Allmacht," Miss Ebeling was the recipient of much applause. She is to appear in concert in New York on April 8, and is booked for other engagements. Miss Ebeling is studying with Ada Soder-Hueck.

Ruth Deyo Scores in Recital Series

Ruth Deyo, pianist, gave the fourth pair of a series of recitals at her music room on East Fifty-first Street on March 18 and 21. Her program included the Schumann Fantasia, Op. 17; the MacDowell "Eroica" Sonata, and works by Scriabine, Albeniz and Ravel. Her playing revealed dignity and beauty of style and brilliance of technique. The final recitals of the series will be given on April 15 and 18.

Wittgenstein Plays at Series of Musicales

Victor Wittgenstein, pianist, gave a musicale at his studio in honor of Ethel Barrymore on March 20, playing works by Schumann, Scriabine and Chopin. Among the guests were Violet Kemble Cooper, Marion Kerby and McMay Morris. Mr. Wittgenstein was soloist at a musicale at the home of A. G. Learned on March 22 and recently played at the home of Mrs. Cosmo Hamilton.

End Free Series at Art Museum

The last in the series of free orchestral concerts at the Metropolitan Museum of Art was given under the leadership of David Mannes on the evening of March 24. It was estimated that 7000 persons heard the program, which included numbers by Wagner, Beethoven, Goldmark, Schubert and Tchaikovsky. The series, which was sponsored by John D. Rocke-

efeller, Jr., the Juilliard Musical Foundation and two other friends of the Museum, set a new record for attendance this season, the aggregate numbering more than 60,000.

Songs by Sol Alberti Find Favor

Two new songs by Sol Alberti are being used extensively this season. Renato Zanelli, baritone of the Metropolitan Opera, is singing "The Hour" and Evelyn Scotney, soprano, found much favor with "Trees" on her recent concert tour. Grace Wagner, Thomas McGranahan and Thomas Fuson are also using these numbers. Mr. Alberti appeared as accompanist for Cyrena Van Gordon and Raoul Vidas at Atlantic City on March 17 and for Mr. Zanelli at a musicale at the Lambs' Club, New York, on March 18.

Russian Trio Gives Extra Concerts

Two extra concerts have been scheduled by the Russian Trio in response to requests by the subscribers. The first of these was given at the home of Mrs. Lionel Strauss on March 25, with Marcel Salsinger, baritone, as soloist. The trio, under the leadership of Eugene Bernstein, was assisted by Mitja Stillman, viola player, and gave the Mozart Quartet in G Minor and the Schumann Quartet, Op. 47. The final concert of the organization will be given on April 8 at the home of Mrs. S. R. Guggenheim.

Mme. Cahier Engaged for Mahler Work

Mme. Charles Cahier, contralto, has been engaged for at least four appearances with the Society of the Friends of Music of New York, Artur Bodanzky, conductor, next season. One of these will include Mahler's "Lied von der Erde." Mme. Cahier was heard in a successful recital in Baltimore recently, as a result of which she was re-engaged for an appearance next season and a concert in Washington.

Gelling Students Heard in Concert

Margaret Hughes Dingwall, soprano, a student of Hilda Grace Gelling, gave a recital in Brooklyn on March 22, singing with fine effect the Waltz Song from "Roméo et Juliette," songs by Hageman and Lieurance and a French group. Two encores were given in responses to the demands of a large audience. Marie Wilson, harpist, assisted, playing numbers by Hasselman and Pinto. Miss Dingwall was soloist with the Rubinstein Club on March 17.

Mme. Sapio Soloist for French Club

Clementine de Vere Sapio was soloist at a concert given by the Cercle Franco-Americain at the Hotel McAlpin on March 16, giving a dramatic presentation of the aria, "Il va venir" from "La Juive" by Halévy and the "Chansons Françaises" by the same composer. Romualdo Sapio was at the piano. Others who appeared were Lily and Elizabeth Grimberg, pianist, who played numbers by Brahms, Tchaikovsky and Borodine.

Harriette Cady in Two Concerts

Harriette Cady, pianist, gave two concerts, at the homes of Mrs. Celeste D. Heckscher and Mrs. Allen Wardell, on March 16 and 22, respectively. At the first concert Miss Cady was assisted by Idol Salewski, 'cellist, and at the second by Lucile Collette, violinist. A composition by Mrs. Heckscher for 'cello and piano was played at the March 16 concert.

Rozsi Varady in Many Concerts

Rozsi Varady, 'cellist, fulfilled a large number of engagements in March, her principal appearances having been in recital in Jersey City, Greenwich, Conn., the Brooklyn Academy of Music and as soloist at a concert given under the auspices of the International Composers' Guild. Miss Varady will spend the summer and early fall in Europe and will return to America for a concert tour next season.

Haitowitsch Has Active Season

Abraham Haitowitsch, violinist, has returned to New York from a tour through the New England States, where he was heard with success in Providence, Boston, Fall River, Worcester and other cities. He appeared in Aeolian Hall for the benefit of the Blind Men's Improvement Club on March 13 and will leave shortly for recitals in Detroit and Milwaukee.

Pupils from Klibansky Studios Heard

Grace Marcella Liddane, Lottice Howell and Cyril Pitts, voice pupils of Sergei Klibansky, gave a concert in the Greenridge Church in White Plains, N. Y., on March 22. Leo Linder, violinist, was the assisting artist. Mary Ludington was the accompanist. Miriam Steelman, who sang with the Trenton Symphony on March 27, has been engaged to sing with the Mayor's Band in Trenton during the week of May 12. Raymond Hart will be heard shortly as a member of the Savage company. Lottice Howell will leave for Maine the middle of the month for a series of seventeen concerts.

Trio to Play Two New Works in Lewisoohn Chamber Series

Two new chamber music works are listed by the New York Trio in the free series of concerts given at Hunter College through the generosity of Adolph Lewisoohn. These are an "Oriental Fantasia" by Eugenio Pirani, with a program suggested by the recent excavations at Luxor, played on the evening of April 5, and a Trio, "The Song of Hiawatha" by Robert Braine, based upon Longfellow's poem, to be played on April 12. Both are manuscript works.

Helen Scoville Heard with Orchestra

Helen Scoville, pianist, was soloist with the American Orchestral Society, Chalmers Clifton, conductor, at Cooper Union on March 27. Miss Scoville gave a mature and finished performance of the MacDowell D Minor Concerto, displaying a spirited technique with fine tonal expressiveness. The orchestra lent admirable support to the soloist, and was heard in Beethoven's "Leonore" Overture No. 3, the Prelude and "Liebestod" from "Tristan and Isolde" and Chabrier's "España."

Dambmann Students Heard at Plaza

Students of Emma A. Dambmann and members of the Southland Singers gave a program at the Hotel Plaza, on March 16, those taking part being Helen Eagan, Marion Ross, Helen Day, Viola Bryan and Adelaide E. Mulrey.

PASSED AWAY

Ella Florence LeMoyné Seeley

BOSTON, MASS., March 31.—Mrs. Ella Florence LeMoyné Seeley, singer, died suddenly on March 28, following an operation. Mrs. Seeley was the daughter of John LeMoyné of Natick, and was a graduate of the New England Conservatory of Music where she specialized in both vocal and piano music. She had been a member of the Florentine Singers, and several years ago, of the Chicago Opera Association. Mrs. Seeley is survived by her husband, Augustus B. Seeley and by her mother.

W. J. PARKER.

Carl Kleemann

GERA, GERMANY, March 29.—Carl Kleemann, composer and conductor, died here recently at the age of eighty years. He was appointed Ducal Music Director at Dessau in 1882, and for a period of nearly twenty-five years prior to his retirement in 1913 was conductor of the local Musikverein. His works include an opera, three symphonies, overtures, songs and piano pieces.

John B. Grass

PULASKI, TENN., March 31.—John B. Grass, composer and teacher, died here on March 13, at the age of ninety-three. He was born in Germany and was a graduate of the Munich Conservatory. He had taught in institutions in this state and Alabama, including Martin College in Pulaski, and was the composer of a number of songs.

Mabel Long Rice

TUSCALOOSA, ALA., March 31.—Mabel Long Rice, soprano, died at her home here on March 17. She was a graduate of the University of Alabama music department and a member of the First Baptist Church Choir.

Arthur West

ROME, GA., March 31.—Arthur West, 'cellist, died here on March 3 in his forty-third year. Mr. West was a member of the Rome Symphony and an honorary member of the Music Lovers' Club.

HELEN KNOX SPAIN.

Ganna Walska Promises to Come Back and Astonish the American Critics



GANNA WALSKA

Photo by Alfred Cheney Johnston

WHEN individuals become "news," it is difficult to know exactly what they are like, for no two stories tally and, as someone has said of national crises, the majority of opinion is usually on the wrong side. One might, therefore, picture Ganna Walska, the much-written-of singer, as being flighty and temperamental and, above all, what is known as "up-stage." It is not so, however. Mme. Walska was informal, business-like and straight to the point on an early morning recently. The lower stories of Mme. Walska's house were piled high with trunks. Valets and maids were hurrying hither and thither, for "Madame" was sailing at noon, and it was already past nine o'clock, but the singer was as calm and collected as if a trans-Atlantic voyage were no more than a trip downtown.

"You will excuse me for receiving you in disarray, yes?" said Mme. Walska. "You know, I am leaving somewhat hurriedly for Paris, and there are always a million things to do. But, go ahead and ask me anything you like, if you don't mind my rushing around, getting things together!"

The singer, nevertheless, did not "rush around" at all. She was as deliberate as possible, having, seemingly, solved the problem of doing more than one thing at once.

"I am returning to Paris for perfectly obvious reasons," she continued, "and there is no mystery about it whatever. I had a cable to the effect that they were putting on 'Rigoletto' at the Paris Opéra sooner than was originally intended, and

asking me if I could come. I also had a letter, here it is, from a Paris manager asking me if I would sing the solo part in a Ravel work at the Salle Gaveau on May 5. It is called 'Les Trois Oiseaux de Paradis,' and it is for chorus a capella and soprano solo. The Chanteurs de St. Gervais will sing the choral part. Later I shall go to Poland and tour in opera. Adamo Didur will go with me, and we plan to do 'Tosca,' 'Rigoletto,' 'Butterfly' and possibly 'Manon.' I expect to come back to America in the summer, but I have no further plans.

Concert Versus Opera

"Do I like opera or concert better? Well, there are things to be said for both. It is harder to sustain interest in concert because you have nothing to help you. You create an illusion with each song, and it is gone when each song is finished and you have to begin over again with the next one. In opera you create the illusion and it remains, and when you are not on the stage, the other characters sustain it until you come back. Unquestionably the real music is in the recital, but the real creation in opera.

"I like dramatic things, but unfortunately my voice is lyric, and I have to sing the *Juliettes* and the *Gildas*, although I want to do the great tragic rôles. Duse is my ideal of the dramatic creator, and I should like to do operatic parts which would give me the opportunities that Duse has on the dramatic stage. But most lyric parts are those of stupid people. You cannot give a soul to a character when it is essentially lacking in soul qualities. I said to my

teacher in Paris that I should like to sing *Fedora*, but he said 'You can always do parts like that when you are old and your voice is going. We will compromise on *Butterfly*, which though high, is dramatic as well.'

"You know, I sang the soprano part in Beethoven's Ninth Symphony in Paris. Now, that was wonderful. They say that Beethoven did not know how to write for the voice, and that it was not much to do, but I found it a marvelous experience, and, to the end of my days, if anyone wants me to sing the Ninth Symphony, I will do it! After all, the thing is to do well what you do. Whether it is much or little, doesn't matter.

Admires French Composers

"France is the land of composers at the present time, and they are producing marvelous work. I don't mean the 'Six,' for I think their music is terrible. They think they are 'modern' because they make a lot of noise. But Ravel, Bachelet and Honegger are all writing epochal music. Honegger, you know, dropped out of the 'Six.' He has great talent and evidently has foresight as well. I admire Schönberg tremendously, too.

"No, I have never tried my hand at composition. Why should I? An entire lifetime would not be long enough to learn all the good music which already exists. There is enough bad music as it is. Why add to it? My particular detestation is 'half' things, half-students, half-composers. You are either born a Mozart or you are not, and if not, you will employ your time better in studying what Mozart did than in trying to imitate him.

"Of course I want to sing in opera here. I had an offer to go to Los Angeles and sing in 'Rigoletto' with Ruffo, but I had no costumes. I had left them in Paris. They said I could rent costumes, but I did not care to do that. Then there was some talk of my singing with the Russian company. I said I had been approached on the subject, and the next day it appeared in print that I was to sing. My goodness! but you have to be careful what you say.

"I don't like publicity. I hate it, and it is a great stumbling block if you want to have a career, and it makes you fearfully self-conscious. If some critic or other thinks you can't sing, then they put that on a front page with big headlines, but if he says you can sing, that gets a tiny little notice some place where nobody can see it.

"Nevertheless, I am coming to New York some time and I shall give a concert and show what I can do, and then I shall say to the critics, 'Veni! Vidi! Vici!'"

JOHN ALAN HAUGHTON.

Publication Society Seeks Original American Compositions

The Society for the Publication of American Music has announced that it will receive original compositions by American composers for submission to its Advisory Board for recommendation for publication in its fifth season of 1923-24 not later than Oct. 15, 1923. The society will give consideration to chamber music only or to solo numbers with accompaniments which call for a group of instruments. William Burnet Tuthill is the secretary of the society.

Marjorie Squires, contralto; Richard Crooks, tenor, and Fred Patton, baritone, who were scheduled to sing in Chadwick's "Judith" at the Fitchburg (Mass.) Music Festival in the latter part of April, have been notified that the work will not be given owing to the death of Nelson P. Coffin, conductor of the festival.

GILMAN CHOSEN TO SUCCEED KREHBIEL

Appointed to Vacant Post as New York "Tribune's" Music Critic

Lawrence Gilman, music, dramatic and literary critic of the *North American Review* since 1913, has been appointed to succeed the late H. E. Krehbiel as music critic of the New York *Tribune*. Mr. Gilman, who is the author of many books on musical subjects, is well known also as a frequent contributor to the magazines, and for the last few years has been the author of the program notes for the concerts of the New York Philharmonic and the Philadelphia Orchestra.

Born in Flushing, N. Y., forty-four years ago, Mr. Gilman was educated at the New York public schools and at the Collins Street Classical School, Hartford, Conn., and also studied musical theory, composition, orchestration, and the piano and organ, as well as painting and illustrating. He became music critic of *Harper's Weekly* in 1901, and held that post for twelve years, acting also as assistant editor and managing editor. He was on the editorial staff of *Harper's Magazine* from 1913 to 1915, and in 1913 took his present position on the *North American Review*.

Mr. Gilman's books include "Phases of Modern Music," "Life of Edward MacDowell," "The Music of Tomorrow," "A Guide to Strauss," "Salome," "A Guide to Debussy's 'Pelléas and Mélisande,'" "Aspects of Modern Opera" and "Nature in Music."

Alma Gluck Adopts Russian Children

Alma Gluck, soprano, has announced that she has taken steps to adopt four homeless Russian children. Mme. Gluck, who is the wife of Efreim Zimbalist, violinist, began negotiations about a month ago and has been informed that four children will be chosen for her. The children will remain in Russia for the present and Mme. Gluck will visit them next year and possibly bring them back to this country. The Zimbalists have three children of their own.

McCormack Active in Europe

John McCormack will sing with the Berlin Philharmonic under the baton of Bruno Walter on April 22 and 23, and will follow this with two concerts in Berlin on May 2 and 25. He will sing in Prague on April 27 and 29, and will be heard in Paris on May 8 and 18. Between May 26 and June 15 he will give two concerts each in Copenhagen, Christiania, Stockholm, and possibly in Leipzig.

File Appraisal of Bispham Estate

An appraisal of the estate of the late David Bispham, filed last week, showed that the net estate amounted to \$30,805. A trust fund of \$114,524, left the singer by his uncle, David Scull, was divided into four parts and left by Mr. Bispham to his wife, Caroline Russell Bispham; his two daughters, Vida Bispham Bogheri and Leonie Carnegie Bispham, and his friend, Mrs. Henrietta Muller Ten Eyck, a church singer. To Mrs. Ten Eyck was also left the personal estate. Mrs. Bispham and her younger daughter contested the will, but it was upheld in a trial before Surrogate James A. Foley and a jury last April. Mr. Bispham died on Oct. 2, 1921.

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